Saturday Review

FEBRUARY 22, 1958 / 25¢

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(See page 17)

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FREE CHOICE OR FREE

By Lawrence M. Hughes

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by his brother

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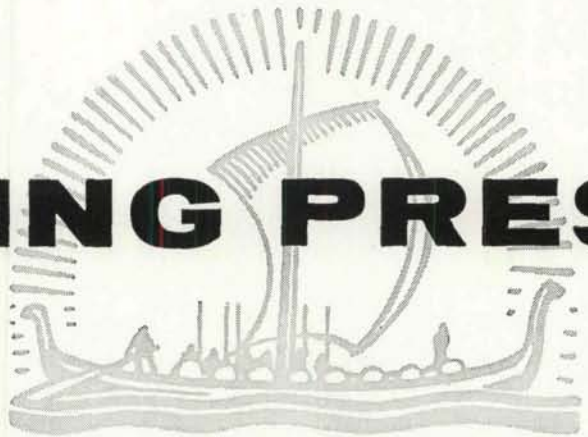
Introduction and notes by RICHARD ELLMANN
Preface by T. S. ELIOT



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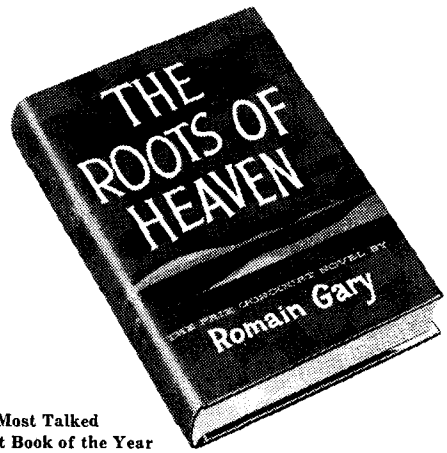

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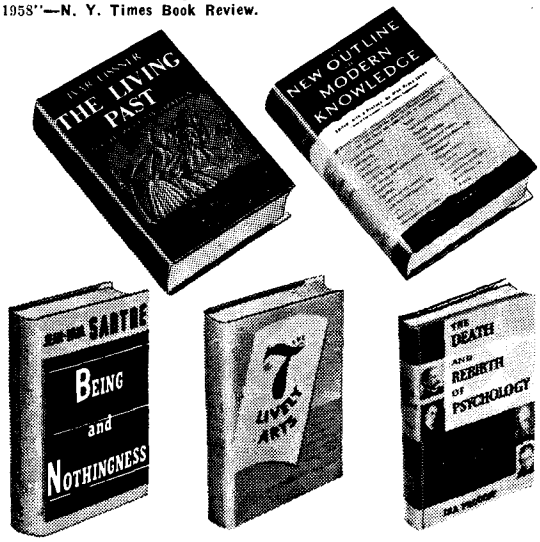

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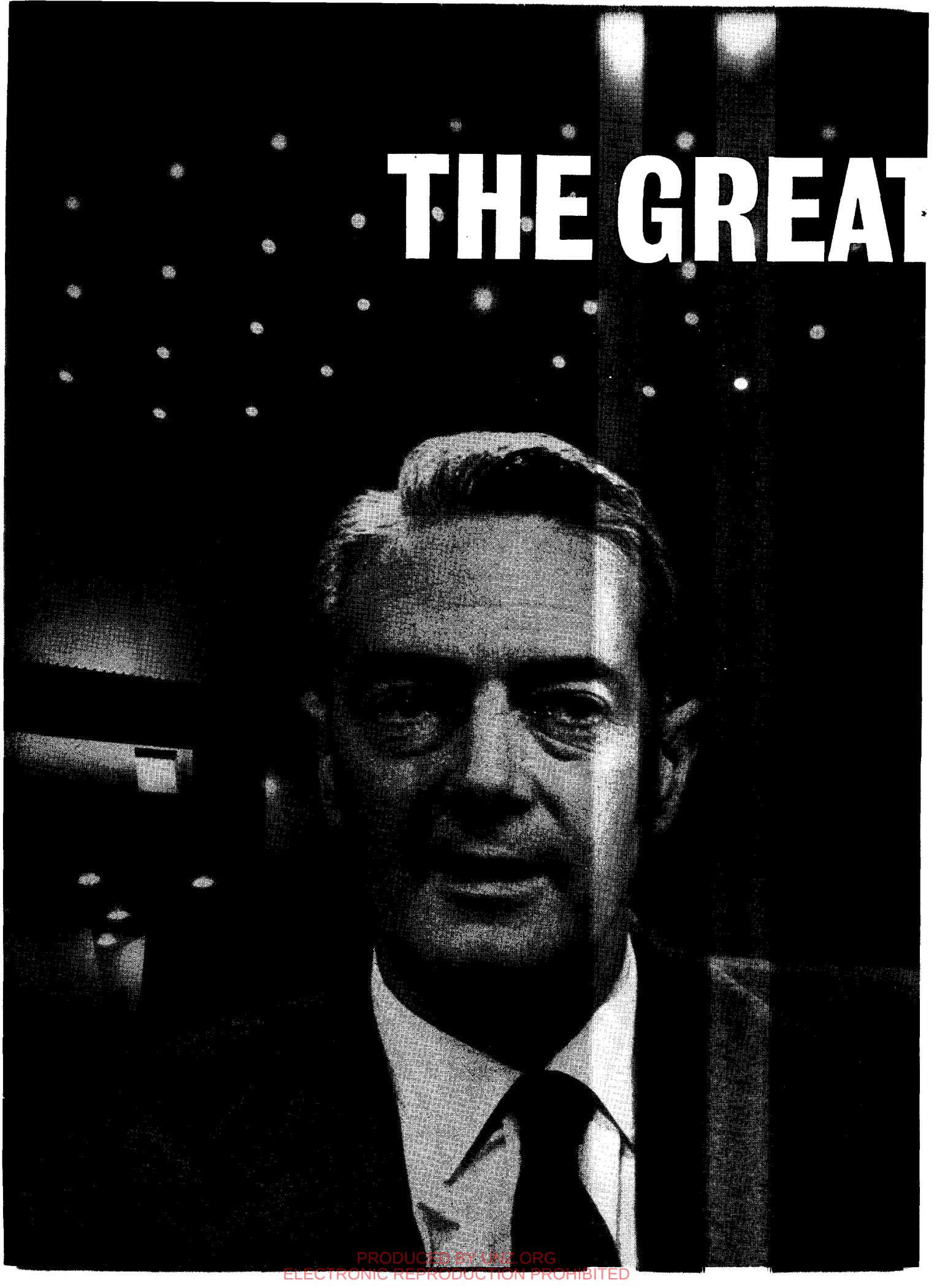

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Starting this Sunday at 5:00 pm EST on the CBS Television Network "The Great Challenge" will offer the first of a series of perceptive and informed analyses of the major problems that face our society today in education, science, economics, government, foreign policy, human relations, and in the area of our basic political, moral and philosophical beliefs.

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The following schedule of the new series **THE GREAT CHALLENGE,** *containing a partial list of the participants, will originate from New York on Sunday afternoons on the CBS Television Network and later the same week on the CBS Radio Network. See your newspaper for broadcast times.*

Sunday, February 23:

EDUCATION FOR WHAT?

Very Rev. Theodore M. Hesburgh
President of Notre Dame University

James L. Morrill
President of the University of Minnesota

Harold Gores
Superintendent of Schools, Newton, Mass.

Harold Taylor
President of Sarah Lawrence College

Max Lerner
Newspaper columnist and Professor at Brandeis University

Harrison Brown
Professor of Geochemistry, California Institute of Technology

Clarence H. Faust
President of The Fund for the Advancement of Education

J. E. Wallace Sterling
President of Stanford University

Sunday, March 16:

THE ROLE OF THE SCIENTIST IN AMERICA'S FUTURE

Joseph Kaplan
Coordinator of U.S. scientific activities for the International Geophysical Year

Howard L. Bevis
Chairman of the President's Committee on Scientists and Engineers

Clifford C. Furnas
Chancellor of the University of Buffalo and former Assistant Secretary of Defense in Charge of Research and Development

William L. Laurence
Science editor of The New York Times

Sunday, March 23:

HOW STRONG IS OUR ECONOMY?

Barbara Ward Jackson
former editor of the London "Economist"

Leon Keyserling
former Chairman of the Council of Economic Advisors to the President

Neil H. Jacoby
Dean of the Graduate School of Business Administration at U.C.L.A.

Robert L. Heilbroner
author and economic historian

Sunday, April 20:

INDIVIDUAL RELATIONSHIPS IN A MASS SOCIETY

Erich Fromm
author and psychoanalyst

Lionel Trilling
Professor of English, Columbia University

William Foote Whyte
Director of the Social Science Research Center at Cornell University

Brock Chisholm
former Director-General of the World Health Organization

Sunday, April 27:

GOVERNMENT AND THE DEMOCRATIC PROCESS

Sunday, May 18:

FOREIGN RELATIONS

Sunday, May 25:

WHAT BELIEFS SUSTAIN THE WESTERN WORLD?

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These are quotations picked at random from "Love and Conflict," by Gibson Winter, an examination of the place of the family in a lonely crowd made up of organization men.

Gibson Winter is an Episcopalian minister who received a Ph.D. from Harvard in the field of social relations.

If these excerpts from his volume interest you, I think you will profit, as I did, from reading the entire book.

L. L. Day
EDITOR-AT-LARGE

"Love and Conflict: New Patterns in Family Life" ($3.50), by Gibson Winter, is published by Doubleday & Company, 575 Madison Avenue, New York 22, N. Y. Copies may be obtained from your own bookseller or from any of the 30 Doubleday Book Shops, 5 of which are in the Detroit area, where Dr. Winter is well known through his association with the training center at Parishfield.

The Saturday Review

FEBRUARY 22, 1958

Cover Photograph: Claude Jacoby

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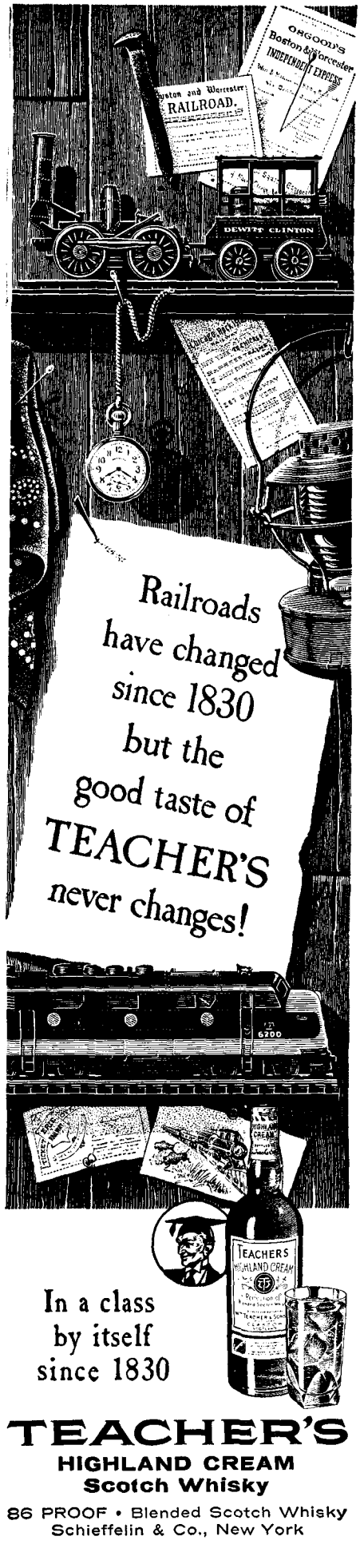

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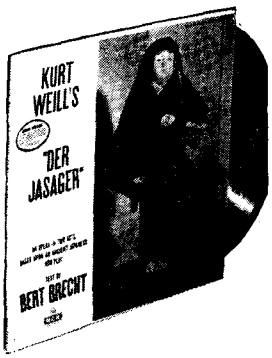

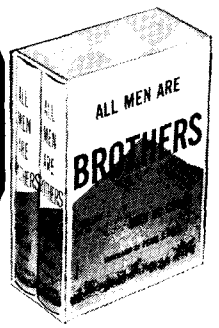

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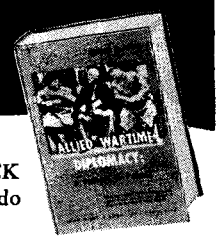

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ONE DEFINITION of the word *publish* is: to issue (a printed work, etc.) to the public, as for sale.

Since this provides a lot of leeway, there might conceivably be words, loosely, like the following: *bubblisher,* one who purveys foamy soap; *cublisher,* mother bear; *dublisher,* one who makes bad golf shots; *drublisher,* one who administers punishment; *grublisher,* one who sells food; *nublisher,* one who gets to the center of things; *rublisher,* a masseur; *sublisher,* one who makes underwater boats; *scrublisher,* a cleaning woman; *stublisher,* a ticket taker; *tublisher,* a plumbing supply house; *troublisher,* one who pesters and annoys.

And then we get right back to the beginning again with *publisher* (British), one who sells beer and ale.

WHATEVER THE definition of the word *publisher,* there is one thing certain. As purveyors of words, they are hard put to squeeze into minimum space the hottest, latest news on what is just over the horizon for the book reader over the next few months or later.

We were determined, however, to bring you the most compelling headlines from a quick spot-check of the book mart, and persuaded a goodly number of them to send us telegrams for this survey. Although this is like trying to condense "War and Peace" into a two-line joke, the results at least will put you right up to date for the moment.

The news seems exciting and provocative, and promises a feast for all tastes, sizes, heights, weights, and discernments.

Many familiar names will be heard from; many new names are hoping to become familiar ones.

From Doubleday, we learn:

THE BIG MARCH BOOK (EVEN BIGGER THAN "GIANT"), EDNA FERBER'S "ICE PALACE," A HOT NOVEL ON A COLD SUBJECT: ALASKA.

Knopf has this to say:

THREE BOOKS ABOUT CAMUS TO APPEAR; BUT MUCH MORE IMPORTANT IS NEWEST BY NOBEL WINNER HIMSELF "EXILE AND THE KINGDOM."

And from Putnam:

LEON FEUCHTWANGER'S NEW NOVEL "JEPHTA AND HIS DAUGHTER" LOOKS LIKE A BIG PUTNAM'S SELLER. BOOKSELLERS RESPONDING WITH BIG ORDERS.

Simon and Schuster has news about both the new and the old:

HEADLINES: REISSUE MEYER LEVIN'S NOVEL OF CHICAGO IN THIRTIES, "THE OLD BUNCH"; SLOAN WILSON'S FIRST SINCE "FLANNEL": "A SUMMER PLACE."

Farrar, Straus believes in dramatizing the dramatic:

BLACK FIRE, RED WATER, EARTH TURNING, SCREAMING END OF WORLD COMING IN "THE SUN DIAL" BY SHIRLEY JACKSON.

Many publishers are looking forward to a high-voltage response from new novelists.

Little, Brown, for instance, is offering four such authors:

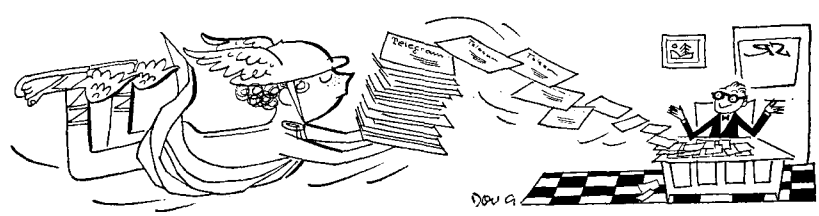
ISABEL NASH'S "THE BANQUET VANISHES"; STEPHEN BIRMINGHAM'S "YOUNG MR. KEEFE"; WARREN MILLER'S "THE WAY WE LIVE NOW"; FREDERIQUE HEBRARD'S "THE MONTH OF SEPTEMBER."

Houghton Mifflin includes a first novel in their headline news:

ANYA SETON'S "THE WINTHROP WOMAN" DOMINATES SPRING FICTION, PLUS RICHARD DOHRMAN'S BIG FIRST NOVEL "THE CROSS OF BARON SAMEDI."

McKay is getting behind another first novel:

HAVE GREAT HOPES FOR PHILADELPHIA PUBLIC RELATIONS EXECUTIVE ROBERT VAN RIPER'S FIRST NOVEL "A REAL-



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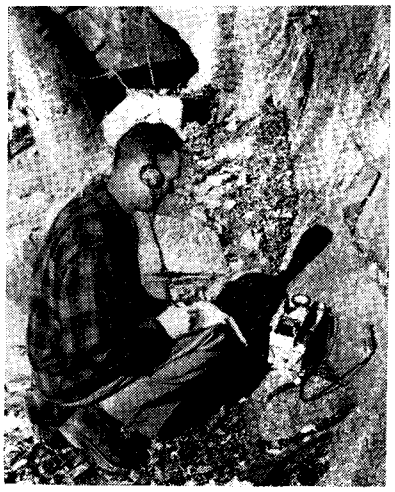
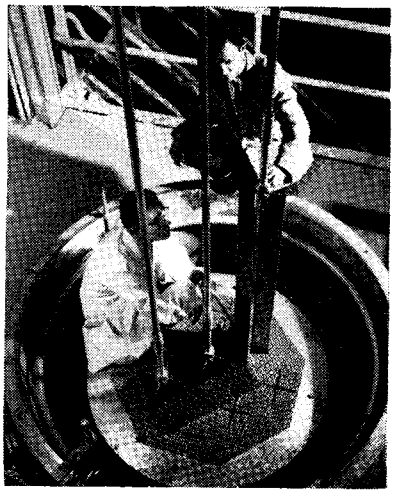
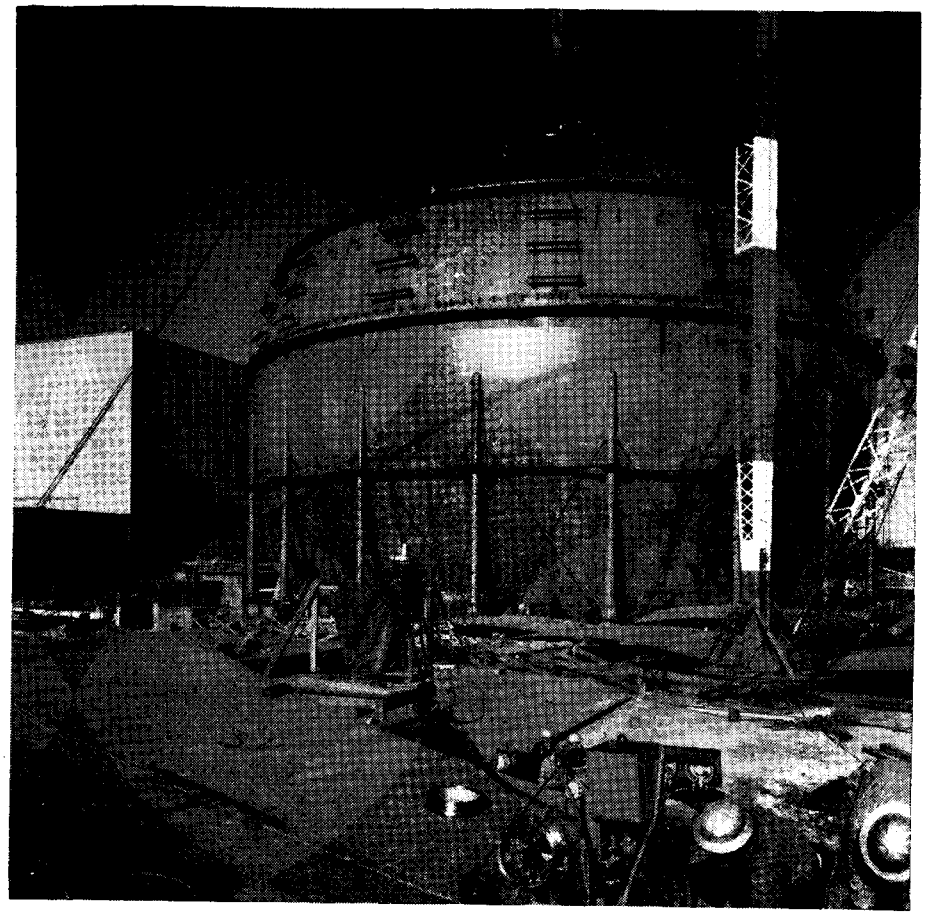
Where does atomic-electric power come from?



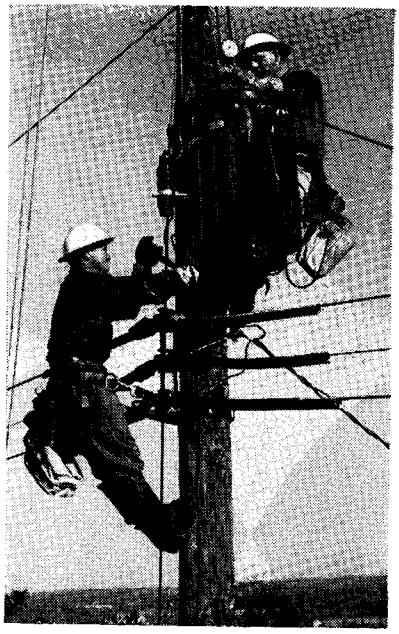
1 It starts with uranium ores that prospectors like this man discover in out-of-the-way places in many parts of the world.



2 It grows out of new tools and equipment like this reactor assembly built by Westinghouse for testing atomic fuel element designs. These are developed and tested by engineers and scientists of electric companies and manufacturers, with the cooperation of the Atomic Energy Commission.



3 And finally, atomic-electric power comes from new kinds of electric power plants that use atomic fuel made from the uranium. Such a plant is the one photographed above, now being developed near Chicago, Illinois, by a number of electric companies. Several others are being planned or built by power and light companies in other parts of the country.



4 The electricity from an atom-powered plant is just like the electricity you use. The difference is in *producing* it. For each plant has to be designed, developed and built as a "first of its kind"—a very expensive way that makes the electricity costly to produce. That's why hundreds of electric company people are working to find the best ways to make atomic electricity more economical in the future.

America's Independent Electric Light and Power Companies*

*Company names on request through this magazine

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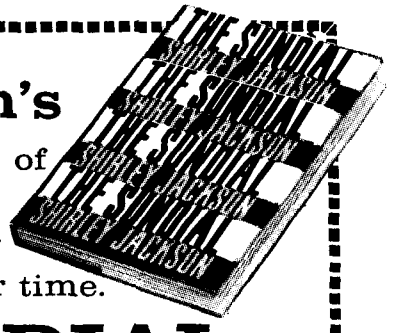

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LY SINCERE GUY," OUT IN MAY.

Viking, likewise feels it has a first-novel stand-out:

JOHN STEINBECK MAKES RARE *PUBLISHED COMMENT* ON "THE SERGEANT," BY DENNIS MURPHY, TWENTY-FIVE-YEAR-OLD SAN FRANCISCAN: "A REMARKABLE BOOK."

William Sloane Associates includes two authors stepping into fiction for the first time:

"IF CHANCE A STRANGER" BY CHARLES FULLERTON SURVEYS WORLD WAR II IN JAPAN; THEODORE WHITE'S "THE MOUNTAIN ROAD," HIS FIRST FICTION.

Random House, like all the other publishers, is hard put to pick out twenty words to cover all the list. But among the new novelists are included:

JANE MAYER'S "THE YEAR OF THE WHITE TREES"; JOE MORGAN'S "EXPENSE ACCOUNT"; H. L. HUME'S "THE UNDERGROUND CITY" HIGHLIGHT IMMEDIATE FUTURES.

Non-fiction is peppered heavily among the headlines of other news flashes from the American publishing front.

Harper reports:

JOHN GUNTHER'S "INSIDE RUSSIA TODAY" BOOK OF MONTH CLUB CHOICE. EIGHTH SUCCESSIVE GUNTHER BOOK SO HONORED. THIS IS RECORD ACHIEVEMENT.

From the halls of Henry Holt:

J. EDGAR HOOVER TELLS STORY OF COMMUNISM IN AMERICA. FBI CHIEF SHOWS WAY TO FIGHT IT IN "MASTERS OF DECEIT."

Rinehart promises an unusual new book which should be quite revealing:

"BEAT" GENERATION WILL HAVE TO MOVE OVER. FRANK AUTOBIOGRAPHIES BY ELEVEN COLLEGE SENIORS REVEALED IN "THE UNSILENT GENERATION," ANONYMOUS SYMPOSIUM.

From McGraw-Hill, two non-fiction books are of special interest:

NEWSWORTHY BOOKS COMING ARE "THE ORDEAL OF WOODROW WILSON," BY HERBERT HOOVER; "NOTES FROM THE WARSAW GHETTO," BY EMMANUEL RINGELBLUM.

Duell, Sloan, & Pierce predict success for these books:

ST. PATRICK'S DAY CELEBRA-

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TION FOR BURL IVES IRISH SONGS SUCCESS STOP DISCOVERED DASH UNDISCOVERED COUNTRY, JAY AND AUDREY WALZ'S NEW NOVEL.

World Publishing hates to stop at the twenty-word limit, but we learn:

MAGNIFICENT FALL LIST: FIELD MARSHAL MONTGOMERY'S MEMOIRS; MAJOR 300,000 WORD NOVEL BY JAMES RAMSEY ULLMAN; WARM STORY BY MACKINLAY KANTOR.

Lippincott is content to whet our appetites with:

ALCOHOLIC PRIEST, ENGLISH HOPGROWER, RED-HEADED SMUGGLERESS, AMERICAN STOCKHOLDERS, WHOOPING CRANE, CAPE COD PYGMALION, TRIP TO MOON HIGHLIGHTS. DETAILS ON REQUEST.

With Criterion, we move into the field of science:

PHYSICISTS EDWARD TELLER AND ALBERT LATTER DISCUSS CONSEQUENCES OF USE OF NUCLEAR ENERGY IN PEACE, WAR IN OUR NUCLEAR FUTURE."

Within the next few months, William Morrow will be offering these, described in their telegram:

ELMO ROPER'S "YOU AND YOUR LEADERS" SHOWS TWENTY YEARS OF AMERICAN THOUGHT. "UNFINISHED STORY OF ALGER HISS" ANOTHER HIGHLIGHT.

WITH THE SPRING lists of the publishers swollen like streams of the same season, it's impossible, of course, to get the full picture in the space available.

We've been unable even to brush over lightly the paper-back field, growing stronger every day. In fact, it is unreliably rumored that an enterprising paper-back publisher is going into the leather-bound book business.

And what is he going to call them? Piggy-backs, of course.

—JOHN G. FULLER.

SOLUTION OF LAST WEEK'S KINGSLEY DOUBLE-CROSTIC (No. 1247)

RAY BRADBURY:
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"Do I remember?" said the colonel. "Oh, I do! Everything! Except—which side I fought on."

"You remember winning, don't you? A battle somewhere?"

"No," said the old man, deep under. "I don't remember anyone winning anywhere any time. War's never a winning thing."

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The Saturday Review
FEBRUARY 22, 1958

NAME YOUR HEROES

A Personality Quiz for Readers

AMERICAN HERO NO. 1: "His bones and joints are large as are his hands and feet . . . rather long arms and legs . . . all the muscles of his face under perfect control, though flexible and expressive of deep feeling when moved by emotion. In conversation he looks you full in the face, is deliberate and engaging. His voice is agreeable . . . he is a splendid horseman." *—Captain George Mercer, Washington's aide in the Virginia colonial service.*

From a painting by C. W. Peale.

WASHINGTON's birthday is a good time to think about heroes.

The hero in history has been one of the most potent educational devices known to man. For a great life is a classroom of its own; it has the kind of instructive power that can awaken the individual potential and give it both a sense of dimension and a sense of direction.

To know a nation's taste in heroes is to know its outlook on life. Ask a young man to tell you about his heroes and you may learn more about his intellectual equipment and his personality than may be visible in his combined school records. Or ask him about his future career, and for the reasons behind it. Not infrequently, the most commanding of these reasons is tied to an example. Lincoln was partly raised on Parson Weems's tales of young George Washington. Midshipmen like young Nelson dreamt nightly visions of Grenville on his *Revenge* and Cook on his *Endeavour*.

The incentives to greatness may be born out of challenge but they are nourished by inspiration. From time to time, however, a nation may change its ideas about the hero. Generals and poets, for example, are not always in favor at the same time. The question, therefore, may be worth asking: What kind of men serve as heroes for the present generation of Americans? The answer to that question may well indicate not only the texture of our contemporary ideals but the kind of society we are trying to build.

All this is by way of introducing a questionnaire about heroes which the editors hope *Saturday Review* readers may feel justified in filling out. A cross-section of this readership may well represent a guide to the response of thoughtful Americans. The questionnaire is concerned both with the names of specific heroes and with the qualities of heroism. Purely for illustrative purposes, this article lists the names of forty heroic figures. Several hundred additional names of at least equal importance could just as easily be drawn up. The names in the accompanying list are intended to serve as starters. It will be noted, however, that they lean heavily towards men and women of strong character and personality traits.

In filling out the questionnaire, readers are reminded that our aim is not to arrive at a comparative rating of heroic achievements but to determine the kind of men that qualify as heroes. A word about omissions. Two categories of heroic figures are eliminated from consideration for obvious reasons. The first group consists of the predominant religious leaders—Jesus, Buddha, Mohammed, etc. Similarly, prophets and disciples like Moses, Jeremiah, St. Paul, and so forth—all of whom had intimate experiences of God which compelled them to prune away every ordinary concern of life so as to dedicate themselves to One Truth—these names, too, are ineligible for purposes of this questionnaire. Not that their qualities are not needed at this time; it is just that it becomes necessary for this questionnaire to go outside the towering spiritual figures.

The second group omitted from consideration consists of what might be termed the "Furiosos"—men who

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made a mark on history by scarring it. Included in this group would be political dominators and dictators like Genghis Khan, Hitler, Stalin.

A final comment: For more than a generation now, the scope of the free will in shaping an individual or his society has been severely questioned. Some of the superanalytical researches of modern psychology and sociology tend to create the impression that man is substantially in the control of oceanic forces on which his free will and even his consciousness ride like a splinter. Yet if our own age needs anything, it is a supreme confidence in the power of man to alter events. Not merely abstract man or even collective man but individual man, whatever his station.

Men become heroes because they do not traffic with Inevitables. They understand the plasticity of history and are at home with its sudden turnings. They also know something of the art of creating such turnings where they might not otherwise exist.

Many of the forty men and women listed in this questionnaire were the product of crisis. They serve to remind us that man does possess free will and that its inspired use has been the greatest force known to history.

1. DANTE: Dante loved one city, Florence, and one woman, Beatrice. After years of frustration and exile he wove these loves—and all the experiences and persuasions of a sophisticated, homeless life—into the masterpiece of medieval literature.

Dante. Elizabeth I.

2. REMBRANDT: A man content with the most disorderly existence—willing to risk his popularity and the health of his loved ones—so long as he could paint just as he pleased.

3. BEETHOVEN: He was two men: the musician of sublime genius, unyielding to his terrible affliction; and the sour Viennese bachelor, suspicious, oversensitive, overpossessive, and domineering.

4. ELIZABETH I: She was a master *politique* — clearsighted, compassionate, patient, willing to take risks, willing to back her convictions. At the same time, she brooked no tampering with her pride and prejudices; she mercilessly broke those who challenged any part of her power.

Beethoven. Rembrandt.

5. JEFFERSON: The universal man. The arts and sciences—indeed, history itself—were his domain. He was wise, gracious, generous. He combined the man of ideas with the man of action—but the combination wasn't always a harmonious or effective one.

6. VOLTAIRE: The Sage of Ferney liked to set fires, but he had no desire to burn in them. Not that he lacked courage—his stand in the Calas affair proved he had plenty of that—but he was a civilized man who demanded quiet in order to produce an enormous volume of work. He was an indomitable champion of liberty.

7. BACON: A philosophical genius of the first order, Francis Bacon was not at all neat or straight in the conduct of his personal life. His doublecross of his longtime patron, Essex, must always count against him; his career ended in a shambles of criminality.

8. SENECA: Nero's wisest tutor and adviser lived in the greatest splendor until his demoniac pupil ran wild and squashed him like a bug. Until then, among the luxuries, Seneca composed masterpieces of style in honor of the simple life.

9. GEORGE BERNARD SHAW: Despite the tumult of many controversies, Shaw lived a life as quiet as it was long. He was supported by his mother until he was thirty, married at forty-two, never encumbered his career with children. He preferred to stand somewhat to one side, letting his wit lash what and whom it might.

10. BURGHLEY: A prime example of the "toiler in silence." For forty years Burghley worked almost anonymously in harness with his taxing mistress, Elizabeth I, contributing his own remarkable skills to the triumphs of a great reign. But he loved money as well as success, and feathered his own nest on an imperial scale.

11. JANE AUSTEN: Creator of six masterpieces of literary portraiture. Essentially she is still a mystery—certainly as concerns her genius—but she is a model of every woman who seemingly has little in life outside her imaginative resources.

12. SHAKESPEARE: None of his contemporaries—probably not even himself—was aware that here worked one of the greatest men who ever lived. His life seems to have been almost entirely unexceptional, so much so that he is occasionally supposed to be three other men. He was a craftsman, a businessman, and in the end took a typical middle-class reward—a comfortable retirement in his old home town.

13. KANT: Always a small and sickly man, by means of an absolutely regular way of life—which became notorious—Kant contrived to live to eighty years of age and to produce an enormous quantity of work. Metaphysics was not his only field; he also wrote on cosmology, geography, anthropology, pedagogy, and mathematics, and taught at the university to a few years before his death.

Voltaire. Shakespeare.

14. ALEXANDER: Not just a foretaste of Hitler, Alexander was a proud and soaring youth who was intoxicated by life, his own youth and brilliance, the incisiveness of Greek thought, the exotic strangeness of Asia. He also possessed a prodigious military talent and a royal title, and so he conquered the known world. He did not live long enough to fulfil his next dream: to create a Commonwealth of Man.

15. THEODORE ROOSEVELT: T. R. had ideas about "race" and "national missions" and "self-reliance" which repose in bad odor today, but his love of the land, his hatred for all the little things that eat away a man's best nature, and his energy in stirring up debate made him one of our most valuable public figures.

16. TOSCANINI: The Italian perfectionist himself always distinguished between the good man he wanted to be and the raging tyrant who did such things as hurl his sharp batons at erring members of the orchestra. He pas-

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sionately wanted the music his way—at any cost. On the other hand, he tried to subject himself entirely to the composer's intentions. The fury worked up by this friction resulted in magnificent orchestral music.

17. MARCUS AURELIUS: Although the Roman Empire tottered on for a few hundred years after his death, Marcus Aurelius seems to have sensed the end. He did his job of ruling with

Caesar. Mary of Scotland.

superb technical skill, but his heart wasn't in it. He consoled himself with the "Meditations."

18. ROBERT E. LEE: General Lee was as much beloved by his men as any general ever was. He had strict notions of loyalty, which caused him to side with his native state rather than the Union; he had strict notions of military subordination, which caused him to go along with many conflicting decisions of the Richmond government; and he had strict notions of personal responsibility, which caused him to take the whole blame for the Gettysburg disaster and never to seek self-justification in postwar memoirs.

19. DICKENS: The early, stupendous, and lasting success of his novels never wiped away the horrors of Dickens's adolescence—when his middle-class family declined into pauperism and all the boy's hopes for learning and fame seemed blasted. The nightmare pursued him like a harpy all his life, goading him into exhausting public appearances and theatrical productions—burning him up prematurely.

20. MARY OF SCOTLAND: Far inferior to Elizabeth I for intellect and tenacity, but more of a female, Queen Mary lived a full life of romance, murder, plots, kidnappings, disguises, and midnight escapes before entering upon her seventeen-year imprisonment in England. At the end—after the exposure of her disastrous conspiracies—she died, as all the Stuarts died, like a storybook monarch.

21. SIR WINSTON CHURCHILL: Sir Winston has not always been a Lion. Gallipoli nearly demolished his political career. About a half-dozen years later he was far from successful as Chancellor of the Exchequer. But his powerful, versatile character saw him through his troubles, and when the time came to deal with Hitler he rode forth as Paladin of Britannia. Many of us are alive today because of him.

22. EINSTEIN: The German-Swiss-American Universe-maker acknowledged no nationality but that of Truth and Number. He wasted none of his time on the conventional amenities of fame; but he would always intervene in any cause that proposed helping his fellow-man.

23. VILLON: Discipline is the essence of any art, especially a rigorous art like poetry. Therefore, not many genuine bohemians have ever become important poets. Villon was an exception. He recklessly consumed himself by debauchery, pain, and drink—but somewhere amid the escapades, jails, and gutters he managed to produce a few matchless poems.

24. MARLBOROUGH: Here is a type not very familiar or agreeable to moderns. John Churchill made his way up by selling his male charms to his king's mistress and, later, by betraying his king to his enemies. But once he arrived he justified his methods: he was a superb military commander and coalition-leader, never defeated in the field, indispensable in the war against Louis XIV.

25. NELSON: The darling of the seas—vainglorious, suspicious, lover of his best friend's wife, a political reactionary. Yet what the world remembers is his glorious dash, his reckless courage, and the exquisite skill with which he handled his squadrons of awkward three-deckers.

26. MOZART: Mozart's life was his incomparable art; but it was not until long after his death that society un-

Catherine II. Byron.

derstood what a fabulous creature had passed among it. His essential life was lived inside his soul; he fought his wars on battlefields no other man ever saw. The prettified, common picture of the "sweet" Mozart is far from the truth; his later works are soaked in tragedy.

27. LINCOLN: The Great Emancipator is everybody's hero. In his life are all the spiritual elements that stir the moral imagination. Even his indecisiveness is generally regarded as inspired brooding. At the time, however, he was widely criticized as a political manipulator.

28. SOCRATES: Socrates is another of those exalted dreamers whom the whole world reveres except those who have to live with them—in this case, a wife. Socrates believed that a man should be a rounded, active citizen and neighbor; he himself had been a stout soldier, famous for physical endurance and imperturbable courage, as well as a thinker, and he died like the hero of a romantic novel.

29. GRANT: In recent years America has come to have a new respect for Lincoln's Commander-in-Chief. Grant was never considered an intellectual, but his salty, homely common sense penetrated to the heart of the most complex strategical problems. The stumpy little general was the first active officer to understand modern war.

Goethe. F. Nightingale.

30. WILLIAM OF ORANGE: The provincial English were never happy with their Dutch William III; the dour and efficient Prince of Orange was never happy in England. But with grim and indomitable zeal he pursued his life-work of bringing down Louis XIV; long after he had died, it was found that he had made England a great state as well.

31. AUGUSTUS: Like Elizabeth I, Augustus showed a talent which democracies almost never have the opportunity to savor: namely, endurance in high office. He ruled his unwieldy, strife-torn empire for forty-five years, struggling with an enormous range of problems, nearly always with marked success.

32. FLORENCE NIGHTINGALE: In the century least susceptible to the ambitions

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of spinsters, Miss Nightingale journeyed out to the Crimean War and reformed the British Army's hospital system. Then she returned home and reformed the British Army.

33. FRANKLIN D. ROOSEVELT: Recent memoirs of those who worked with him make it clear that here lived one of the deepest character-riddles of all time. One thing is sure: under all the glamour and politicking lay a will of iron—forged through shock and suffering and dedicated to the helpless of the world.

34. CAESAR: A strong man with a strong wit can get away with almost anything. Caesar's heart was always high; his fine mind busy, calm, and speculative; his personal bravery unquestionable. Perhaps it was this gaiety of spirit, not his assaults on its institutional prerogatives, that the Senatorial order could never forgive him.

35. CATHERINE THE GREAT: This formidable lady must rank near the bottom for morality by anybody's standards: she possessed powerful animal appetites which, as Tsarina of Russia, she saw no reason to curb. But, starting as the young daughter of an insignificant German princelet, her footwork in climbing the ladder of power must rate A-plus; also her performance, once arrived, as the modernizing ruler of a chaotic, quasi-oriental state.

36. PHILIP SIDNEY: There is little to say about Sidney except that he was the best-loved and handsomest man of an age that took these things very seriously, that he wrote a few lines of fine poetry, that the great Queen he served doted on him. None of the bloom ever wore off; in his thirty-second year he died on the battlefield, offering his last drink to a wounded comrade. It was the sort of aristocratic flourish that also characterized Rupert Brooke.

37. BYRON: To his contemporaries, and to several generations thereafter, Byron looked like little more than a haughty poseur who wrote long, clogged poems. But the world recently has paid more attention to his powerful criticisms of a rampaging industrial civilization that wrecked countrysides, withered the common people, and stole away human liberty.

38. ST. FRANCIS: At the famous crisis of his life, when in a courtroom his father reminded him what he owed his family, St. Francis stripped off all his clothes and became his own man and the servant of his God. He wanted no debts to cling to him: he insisted on belonging only to the sun and hills of his native Italy, to the animals, and to the God Who created it all.

39. SCHWEITZER: A famous theologian and organist, cherished in the most elegant circles of civilization, he chose to go out to equatorial Africa and serve the black man. Years rolled by, the old Europe crumbled to dust, but Schweitzer survives—proof of the capacity of a human being to live many lives at once, all of them excellently.

40. GOETHE: Goethe was one of those fortunate beings to whom great fame comes early, and who thus in their twenties look out upon the world with perfect freedom of choice. He chose an odd sort of semi-retirement for a Romantic, at the court of Weimar, where he acted as the Duke's chief Councillor; in this listening post he did the work of his later life, and from it he dominated the intellectual life of Europe for many decades.

NAME YOUR HEROES: *Please fill out the following questions and return the blanks to Department X2, The Saturday Review, 25 West 45th Street, N. Y. 36, N. Y. Results will be tabulated and announced in a few weeks.*

1. Please name three persons from the forty listed on these pages whose character and qualities most appeal to you (in the order of their greatness, as you see them).

_____

_____

_____

2. If there are one or more persons not included on the list of forty whom you regard highly please list them here.

_____

_____

_____

3. Please list, in the order of their importance, the traits that make for heroism. (Use numerical rating.)

☐ Courage, ☐ Wisdom, ☐ Honesty, ☐ Integrity, ☐ Dedication, ☐ Ability to Inspire, ☐ Comradeship, ☐ Intuition, ☐ Prudence, ☐ Spiritual resources, ☐ Humility, ☐ Opportunism, ☐ Selflessness, ☐ Obstinacy, ☐ Ambition, ☐ Doggedness.

Others: ☐_____ ☐_____

☐_____ ☐_____

4. Which great historical figures (listed in this article or otherwise) do you believe would be most capable of dealing with the present world crisis, based both on their ability to understand the nature of the problem and their ability to inspire a following for their leadership? (Name three, regardless of citizenship or occupation.)

_____

_____

_____

5. Which one of the present world political leaders comes closest to the heroic ideal as you see it?

_____

_____

6. If you were able to go outside politics in order to select three living persons best equipped to deal with the present world crisis, which men would you nominate regardless of citizenship?

_____

_____

_____

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MIDEAST

A Generation of Service

—*Black Star.*

Glubb Pasha—"I . . . failed hopelessly."

"A Soldier with the Arabs," by Sir John Bagot Glubb *(Harper. 458 pp. $6), is the personal story by the erstwhile Lieutenant General of the Arab Legion of the thirty-six years that he lived "as an Arab amongst Arabs and as an Englishman among Europeans." Sir John's memoirs are reviewed by the Rev. Carl Hermann Voss, author of "The Palestine Problem Today."*

By Carl Hermann Voss

FOR thirty-six years Lieutenant General Sir John Bagot Glubb served with and for the Arabs. Seventeen of those years were spent in the service of the late King Abdulla as commander of the Arab Legion, the well-trained, highly disciplined army of the Hashemite Kingdom of Jordan. The murder of Abdulla in 1951, at the hands of a group led by relatives of the former Mufti of Jerusalem, "undermined . . . the foundations of Jordan, which had stood," Glubb maintains, "like a rock amid the streams of hatred and emotion" in the Near and Middle East.

The following five years were more difficult, in the beginning because of the irrational rule of Abdulla's successor, the mentally ill King Tellal, and later in the capricious reign of the throne's present incumbent, King Husain. Suddenly, in early March of 1956, the pilot was dropped. Glubb Pasha, the British soldier who had brought the Arab Legion to its lofty level of efficiency and skill, was called to the Prime Minister's office and informed by His Excellency that "His Majesty came here this morning and he said that he thinks it is time you had a rest." Husain, beset on all sides by intrigues, had discharged the Lieutenant General. Given two hours to leave, Glubb asked for longer and was allowed nineteen hours. He and his wife packed a few personal items, leaving behind household goods of many years' residence in the Arab world and, with their children, enplaned for the British Isles to settle at West Wood St. Dunstan in Mayfield of Sussex. There in the quiet of the lovely English countryside, Sir John wrote this book.

"A Soldier with the Arabs" is a well-written, absorbing, and often deeply moving personal narrative concerning Glubb's long generation of service in the Arab world. It is open and honest and candid, at times very humble. It is not "the fairest and most objective account of the Arab-Jewish problem yet written," as an enthusiastic but uncritical reviewer wrote in *The Spectator*. Jon Kimche, E. A. Speiser, J. C. Hurewitz, and James Parkes deserve that accolade, but not Glubb Pasha. On the dust jacket the publisher calls it "an explosive book on an explosive subject by the only man qualified to write it." This is absurd, for the book is not explosive; it is in fact mild and restrained for the most part, no matter how explosive the subject may be. Certainly Sir John is *not* the "only man qualified to write it." Many are so qualified. But he does tell an engrossing, informative story, no matter how subjective his own reactions.

This long, rather overly long, book centers primarily on the years Glubb Pasha spent as chief military officer in Jordan "under the wise rule of King Abdulla." The fate of the king, so in consonance with the Middle East's pattern of government by assassination, was a blow to Glubb. And he pays reverent tribute to his chief, that unique admixture of mysticism and Machiavellianism. Yet much more than the happy years of association with the late monarch of Jordan is to be found in these almost 500 pages. In detail Glubb Pasha describes diplomatic events before the United Nations' partition of Palestine, the military maneuvers of the Arab-Israeli War both before and after the establishment of Israel in May of 1948, the tragic assassination of the UN's Mediator, Count Folke Bernadotte, the precipitous flight and subsequent plight of the Arab refugees from Palestine, and the five seesaw years of Tellal and Husain as Glubb, amidst border clashes and reprisals without number, tried to remind his masters that he was not an English soldier administering funds supplied by the Foreign Office of Great Britain for the Arab Legion, but the King's servant and a fellow-Jordanian. That he failed, he freely admits: "I . . . failed hopelessly in the task to which I had devoted nearly all my working life—to promote closer cooperation between East and West." Yet how could he have done anything else than fail, when faced by such an overwhelming assault of intra-Arab world intrigue and palace politics? In this respect Sir John reveals himself to be more ingenuous than wise. Here was his idealism, well intentioned no doubt though perhaps ill placed; but this was not the sober realism to be expected of a military man, especially a British officer who doubled in protocol as a quasi-diplomat.

As might be expected, Glubb relishes the role of chronicler. With zest he outlines the battle in which his Legionaires took part, whether quelling civilian riots in Amman or repelling Israeli attacks at Latrun or in the Old City of Jerusalem. Repeatedly he honors his men ". . . to whose gallantry and devotion any credit I have won is due."

THE cruelty and carnage of war he deplores over and over again, highlighting his aversion to violence and bloodshed with quotations from Jesus of Nazareth, Erasmus, and John Milton. But at the same time he quotes at length from a fellow-officer's account of a bloody foray against an Israeli column near Hebron where ". . . the ground in the whole area was dotted with the corpses of at least forty Jewish soldiers whose spread-eagled bodies paid adequate tribute to the power and accuracy of Arab Legion fire."

Glubb Pasha is well aware of the

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anomaly of strife in a Land called Holy, the birthplace of One revered by men as the Prince of Peace. He makes many references to sites made sacred by the presence and the precepts of "Our Lord," to hills hallowed by His teachings of forgiveness and loving kindness. Yet there is no acknowledgment, seemingly not even a twinge of guilt, that his men of the Arab Legion, whom he is fond of describing and of hearing described as "angels," played their part in creating and maintaining, even prolonging, Middle Eastern conflicts. True, he does "pray God that these clouds may pass, that old friendships may once more be renewed and that one day the nightmare of hatreds in which we live will be succeeded by a wiser, happier, more tolerant, and more charitable age." How this prayer is to be fulfilled is, however, not discussed—except for observations deploring the establishment of Israel, the worldwide effectiveness of "Jewish propaganda," the unhappy divisions among Arab powers, the chicanery and perfidy of their rulers, the inept military machines of the region, the increasing effect of Soviet propaganda and *Realpolitik*, and the West's decreasing influence in the area.

The cause he had sworn to defend, the establishment and defense of Jordan, is to him a righteous cause. In his view his life and his work have been on the Lord's side. Of this he has no doubt, it matters not how humble his word, how kindly his judgments. In the Arab-Israeli War his men of the Arab Legion—"my own soldiers"—were defending the Holy Places of Christendom and of Islam, but not of Judaism, though the latter religion is the mother faith of both Christianity and Mohammedanism, antedating each in Palestine by 1,500 and 2,000 years respectively.

No doubt Glubb is indeed a deeply religious man, sincerely and ardently so. Witness his respect for the faith of his Moslem comrades in the Arab Legion and his own service as a lay reader and church warden in the Anglican Church of Amman, as well as his insistence that Sunday be a genuine Sabbath of rest, and recreative worship, a day in which he would steadfastly refuse to meet with visiting diplomats and itinerant journalists. But his constant references to God and the prayers he utters, whether mute or articulate, are found too often throughout these pages. Methinks he doth protest too much.

GLUBB's writing is in places so sensitive and lyrical that the prose could be scanned as poetry. He can choose adjectives with care and with taste when he describes the weather or the terrain of the Holy Land. Thus he is able to evoke many sharp and clear images from the mirror of his memory. With him the reader can feel the fierce tensions and sudden fury of a border raid, taste the dust and smell the fires of an assault on a desert outpost, share the cool quietude of a clear dawn over the Palestinian plain, gaze in awe at the mysterious aura hovering above Nazareth or Bethlehem, and stand enrapt by the magic of moonlight on the distant hills of Moab or over the crenelated walls of Old Jerusalem. Then suddenly Glubb will descend to the prosaic and obvious, giving domestic details of teatime with his wife or playtime with the children; and the spell is broken.

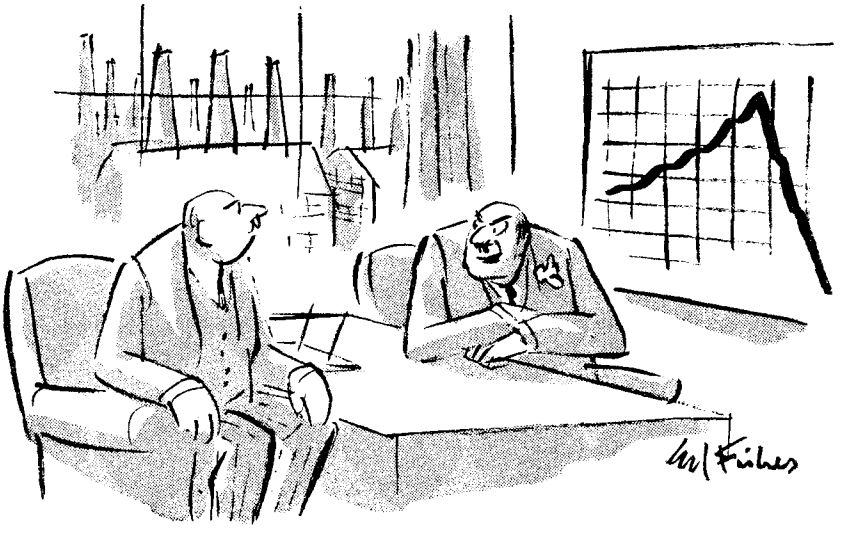
Back of it all, however, is the military man from out of the West. Yet he never looked upon himself as an emissary of the West, who was to introduce Occidental ways and thought. To him the West "had become too dominant over Asia," a trend to be watched and, if possible, held in check. He had come to the Middle East in 1920 to live "as an Arab amongst Arabs and as an Englishman among Europeans." This dual relationship he continued throughout his career, not as a "rivalry" but as a "means of harmony." He bears no grudge, harbors no rancor against Jordan for the dismissal ordered by King Husain and officially approved by the Cabinet, for it was "perfectly legal" and "was not a revolution or a mutiny." Bewildered he is and will remain. Hurt to some extent he is, and understandably so; but with dignity he speaks only of "regret that I have been arbitrarily cut off from my comrades in arms" and that "politics, the bane of soldiers, have built an impenetrable barrier between my comrades and myself."

There is, however, no love lost between Glubb and the Egyptians. The various governments of Egypt, from the corrupt monarchy of Farouk to the neo-Fascist, near-Communist regime of Nasser, have been opposed to Glubb. He recounts the many instances of this lack of friendliness or more often of their outright enmity; their confiscation during the winter of 1947-48 of British ammunition sent to the Arab Legion; their unwillingness to share their military plans or combine in a unified command; their part in the plot to kill King Abdulla; their pressure for the ouster of Glubb himself; and, more recently, their rabble-rousing attempt via radio to urge the Jordanians to kill young King Husain. The recent fusion of Egypt and Syria, and possibly Yemen, into the so-called United Arab Republic will be seen, in the light of these pages, as a logical development and their orientation into the Soviet orbit of power as inevitable, perhaps even inescapable.

Sir John Bagot Glubb would appear to be standing on solid ground when he laments "the bad generalship" and "Maginot line mentality" of the Egyptians; condemns the treachery of Abdulla al Tell, chief conspirator of the plot to murder King Abdulla; gives perceptive portraits of the several Jordanian premiers and foreign ministers under whom he served; deplores the continuing machinations of Haj Ameen al Husaini, the long deposed Mufti of Jerusalem; and regrets the anti-West trends in Jordan and the pro-Soviet directions of adjacent nations.

He is somewhat less convincing,

(*Continued on page* 32)



"Well, at least it'll be a pleasure to see what this does to that damned escalator clause we signed last year!"

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FICTION

The Complexities of Sir Charles

"The Conscience of the Rich," by C. P. Snow *(Scribners. 342 pp. $3.95), is the seventh in a series of related novels by a protean Briton whose forte is the analysis of* homo sapiens.

By Ben Ray Redman

FOR twenty years Charles Percy Snow, physicist, Cambridge don, organizer of scientific personnel for the wartime British Ministry of Labour, literary critic, businessman, and Civil Service Commissioner, has been engaged in the creation of a series of related novels, of which "The Conscience of the Rich" is the seventh. Readers of earlier volumes need not be told that Sir Charles—writing in the first person, in the character of Lewis Eliot, who comes from provincial poverty to achieve success in London—is a steadily interesting author and a somewhat uneven performer. He was, for example, much more sure-footed in the second half of "Homecoming" (1956) than in the first half. But, whatever their lapses of various kinds may be, these novels add up to an English "Human Comedy" of impressive proportions and respectable quality.

Sir Charles is far from agreeing with Harriet Martineau that "the creating of a plot is a task beyond human faculties," but his greatest strength is in the field of character. In the person of Lewis Eliot he is a tireless analyst of human behavior. Eliot cannot hear words spoken or see actions performed without searching out hidden springs of conduct and intentions—many of them so well hidden that they are unknown to the speaker or actor himself. Eliot reveals to us his continual discoveries at length and in detail; never has a fictitious narrator made more unceasing use of his opportunities to observe his fellows and explain them. But his prolonged discourse induces no hint even of tedium. Character is the very warp and woof, the living stuff, of the Snow novels. And complexity, not simplicity, is the rule. Sir Charles is no dealer in blacks and whites. He is a moralist, but one who withholds judgments. He feels towards his characters, I think, very much as one of his creations, Arthur Brown ("The Masters," 1951), is said to feel towards his friends: "For Brown loved his friends, and knew they were only men. Since they were only men, they could be treacherous—and then next time loyal beyond belief. One took them as they were."

—Lotte Jacobi.

C. P. Snow—". . . steadily interesting."

In "The Conscience of the Rich" Sir Charles is in fine form. The scene is London: time 1927-1936. Occupying the center of the stage is the March family, long established in England, wealthy, intensely clannish, and belonging to "the real Jewish upper deck." Into this family circle Eliot penetrates as a privileged, trusted friend. The central story that he tells is that of Leonard March and his children. It is a comic-tragic story of conflict between two generations, rebellion, ambivalent loyalties, self-discovery, and emancipation. Leonard March, at once likeable, admirable, pitiable, and absurd, is as complex a character as Sir Charles could wish to deal with, and as memorable a one as any reader could wish to meet.

As always the Snow style is plain and unvarnished; as usual a few conspicuous words are overworked; and, as he has before, Sir Charles does more than his bit towards making misused pronouns one of England's most notable exports. But he is a novelist of real merit, who brings to his fiction a remarkably varied experience of life, and one who deserves to be read far more widely than he has been in the United States.

—Rene Saint-Paul.

Claude Manceron—"...impeccable research."

Eve of Waterloo

"So Brief a Spring," by Claude Manceron *(translated by Humphrey Hare; Putnams. 452 pp. $4.95), is a fictional account of the "one hundred days" when Napoleon returned from Elba to resurrect his Empire. Frances Winwar, who reviews it for us, is author of "The Battle of Waterloo" and numerous other books.*

By Frances Winwar

CLAUDE MANCERON's name is new to the American reader but by the evidence of his novel, "So Brief a Spring," it will be remembered. Although the story unfolds during the three months of Napoleon's escape from Elba and his desperate attempt to restore his Empire, the book is in the massive tradition of Tolstoy's "War and Peace" and Margaret Mitchell's "Gone With the Wind," to both of which Manceron admittedly owes his inspiration. It is opulent, colorful, with great narrative drive in Humphrey Hare's masterly translation, and with enough violence to satisfy the most delinquent of juveniles, not to mention their elders—and perhaps here lies its most serious fault. However, some of the violence has its place.

Napoleon appears only briefly, but his influence dominates the lives of the novel's teen-age hero and heroine, as well as those of a score or more subsidiary characters. Paul Toussaint, son of a journeyman printer to whom Revolution comprised family, religion, and fatherland, had been brought up in its tenets, which included admiration of Napoleon and

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an undying hate of "The Pig" Louis XVIII.

When rumors of Napoleon's escape reached the Toussaint revolutionary clique, an oddly assorted group, including the eighteen-year-old Paul and an ex-aristocrat, Jacques d'Avremont, set out to help their hero. For that purpose they needed money—and here the reader's sympathies are alienated by Jacques' brutal murder of a certain Bonvarlet, who had become wealthy at the expense of Napoleon's soldiers. True, there is power in the guilty victim's watching his own death agonies reduplicated in the mirrors of his bedroom. Still this scene, like others of blood, lust, and cruelty throughout the book, has little justification except for shock value, while the sensational adventures in which the main characters are involved befit the picaresque, rather than the historical novel.

Nevertheless "So Brief a Spring" has scope and power. The love story of Paul and the high-born Marjolaine de Saint-Sylvain glows with moments of beauty—though here, too, a strange ambivalence keeps the lovers shuttling between scenes of tenderness and intrigue. The last quarter of the novel in which Marjolaine plays the part of a revolutionary Joan of Arc, to dupe the Royalists marching against Napoleon, tries the reader's credulity and patience. But all is forgiven Manceron for his masterly portrayal of the Emperor.

It is the era more than the characters that emerges most vividly in the novel. The events of those three climactic months pass before one with compelling immediacy, thanks to Manceron's impeccable research and a style that can compress an epic conflict into a sentence.

'Twixt Patriot and Rascal

"Ride the Red Earth," by Paul I. Wellman *(Doubleday. 448 pp. $3.95), is an improvisation on, rather than a biographical novel about, Juchereau de St. Denis and the people along the Gulf of Mexico who surrounded that swashbuckling chevalier during our Southern colonial period. Our reviewer, Harnett Kane, is author of "Gentlemen, Swords and Pistols."*

By Harnett Kane

IN ALL their tangled history the South and Southwest have produced few more zesty, romantic figures than Louis Juchereau de St. Denis. The known facts of his life in Louisiana, Mexico and points in between, with arrests, imbroglios, accusations of espionage and the like, read like a script—though rather farfetched in their coincidences—tailored for Tyrone Power.

The doings of the vigorous and ever-active St. Denis suggest a drawing of a short time ago. It showed a wide-skirted maiden of a century or two past, who paraded along while two less handsome sisters murmured that she was carrying on like that because she hoped to be the heroine of some historical novel.

If a corresponding male wish were in the mind of Chevalier St. Denis, he now has it fulfilled, and he is fortunate in the storyteller who brings him to current fiction readers. Mr. Wellman is an old pro, and much more, in the craft of spinning a fast, credible, lively yarn; he has seldom done a happier job, and he has seldom had material that offered him such opportunities.

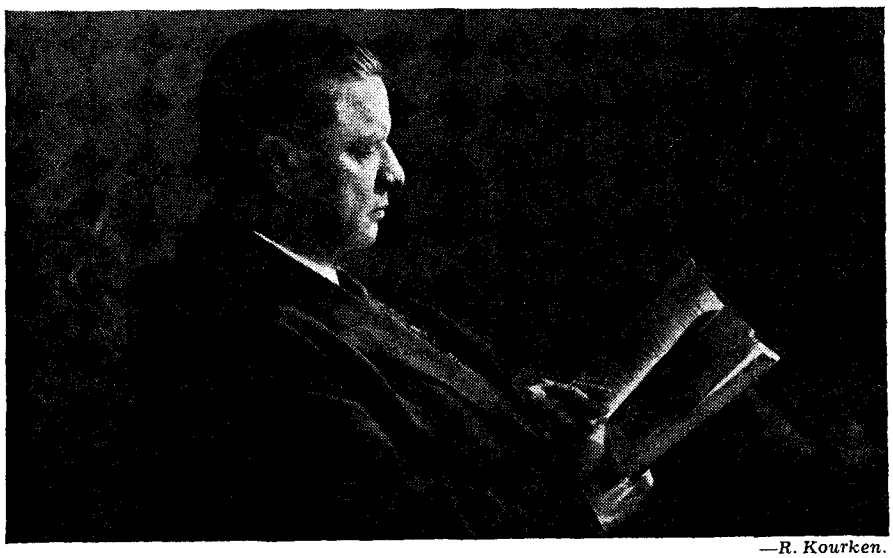
St. Denis has a place in most standard histories of the area; several years ago Ross Phares offered an effective nonfictional study. In the main Mr. Wellman follows these sources, though the book is not a biographical novel as that term is generally understood. Instead it is a rich improvisation of people, scene, and often galloping action.

Wherever the blithe Juchereau went, trouble boiled up. The time was one about which novelists have written little to date, the early 1700s and the Southern colonial period along the Gulf of Mexico. A soldier, Indian fighter, agent of France, St. Denis maintained good relations with the Indians of Texas and Louisiana and also, it is amply clear, with certain ladies who admired him for qualities other than diplomatic. He has been called variously a great patriot, a traitor to his own country, a gentle idealist, and a conniving rascal.

Interpreting his central figure rather convincingly as a man somewhere between these extremes, Mr. Wellman introduces him as he waits in Mexico City to discover what the authorities will do with him. Involved in intrigues in the early French Gulf settlement of Mobile, he goes on a secret mission to the vast area, now Texas, held by the rival Spain.

IN THE well-packed pages that follow, backed with Mr. Wellman's full research, the chevalier meets up with friends and enemies, grinning bandits, double-dealing Spanish noblemen, the Inquisition, and also the women who await him with no less interest. Generally he escapes the men, less often the girls; there are mixtures of identity, false accusations and gunfire.

Strangely the records support the involved story. It all adds up to a rousing tale. Mr. Wellman's Juchereau may lack psychological perception probing inner motives, but he and his story "do move," and move well.



—R. Kourken.

Paul Wellman—". . . an old pro."

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—John Cole.

Donald Mackenzie—". . . rich lore."

Anatomy of a "Fix"

"The Juryman," by Donald Mackenzie *(Houghton Mifflin. 204 pp. $3), is a former burglar's suspense story about a bold attempt to blackmail a member of the jury. It is reviewed by Robert Traver, the author of "Anatomy of a Murder."*

By Robert Traver

IN THE literature of English crime there is a quality of urban violence which is as real as it is difficult to define. On the tight little island a regretful "pardon me, old fellow" or similar genteel ploy is apt to accompany the perpetration of the most revolting felonies. But there is more to it than that, much more, and this fast-paced novel is squarely in the spine-tingling tradition. The publisher's jacket rather proudly informs us that the author was once an international burglar operating in seventeen countries, a career that was interrupted only while he served time in four. Perhaps this accounts for the curiously American idiom of his cops and criminals. In any case the author's colorful past has stood him in good stead in this, his third novel.

Somewhere in his travels this man Donald Mackenzie has learned to write. Was it in prison? Occasional nearsighted sociologists say that prisons are solely incubators of crime. The grim fact is that lately our prisons outshine even summer conferences as incubators of writers.

Verdicts of juries in England as here must be unanimous to convict for crime. The plot of this swift-moving novel set in London revolves around this droll circumstance. Cynical Gerry Steel and Danny Sullivan are former criminals gone straight—well, relatively straight, Steel working for Danny in a dubious backstreet enterprise involving hot cars. Danny has married a sweet country lass called Sheila, but Steel is a loner who warily avoids domesticity.

Danny has regrettably lapsed into his old ways and fired two shots at a former gangland associate, who had earlier opened hostilities by knifing Danny. Danny's aim was rather rusty, and he is brooding in jail awaiting his second trial for attempted murder, the jury having disagreed at the first. Another hung jury will be tantamount to Danny's acquittal. But things look bad for him; the relentless Crown has dug up a new surprise eyewitness; and Steel suspects that if Danny is convicted the prosecution will gleefully throw the book at him for his suspected part in an unsolved payroll robbery. It is only a breeze for Steel to decide that the surest way to spring his old pal Danny is to put the "fix" on one of the jurors.

The second trial starts in storied Old Bailey; Steel coolly picks his juryman—and the reader thereafter clutches his book with both hands and neglects his highball. He beagles his juryman across London, calling on all his (and the author's) rich lore as an ex-footpad to get the goods on Mr. Juryman and yet elude those prying, nasty old cops. Bribery or blackmail are two of the gentler methods used to fix jurors and Steel chooses blackmail, proceeding on the beguiling theory that every man has something to hide. His theory gains confirmation as he learns that his shadowed juryman, who is separated from his wife, may have cheated more than a bit on his income tax. He stalks the estranged wife and, after much complicated derring-do, finds her; and they soon repair to her lavish apartment, presumably for tea and crumpets. Don't believe a word of it. Steel adroitly confirms his suspicions of the juryman's tax peccadilloes as the amorous and vengeful Anne finally reveals all. "All" is used advisedly. Our cuckolded juryman is fixed but good.

Only a spoil-sport would divulge the crackling whirlwind ending. And only a legalistic bore or crusty old judge would suggest that if half the cerebration and energy spent in fixing this elusive juror were devoted to defending the trial itself, Danny would doubtless have been sprung ten times over. But that way we would have been denied a thriller-diller of a suave English novel.

Middleweight & Co.

"The Professional," by W. C. Heinz *(Harper. 338 pp. $3.95), is the story of a middleweight boxer, his manager, and their arduous climb to the championship fight.*

By Charles A. Fenton

STORIES about boxers have become almost a separate genre in American fiction and drama. Hemingway's "Fifty Grand" remains the classic in the field. In W. C. Heinz's new novel, "The Professional," we see the same elaborate hierarchy of professionalism which surrounds a first-rate fight, ranging from the most corrupt manager and punch-drunk sparring partner on through the same levels of ascending skill and perception. In "The Professional," we are presented movingly with the intangibles which separate the great fighter from the good ones, all of it defined by sportswriter Frank Hughes, the knowing and intelligent narrator, who is accepted by but not entirely within the guild. On assignment, Hughes follows middleweight boxer Eddie Brown and his manager, Doc Carroll, through the arduous days of training for the big fight. It is squared off at the end by a climax which, if not as hammering and as symbolically durable as "Fifty Grand," is certainly as explosive.

A novel as good as "The Professional," however, is in no way a mere derivative of "Fifty Grand." It would have been written exactly as it was, and just as effectively, even if Hemingway's story had never been published.

This extension of sportswriting in

(*Continued on page* 31)

—James Cleary.

W. C. Heinz—". . . expert knowledge."

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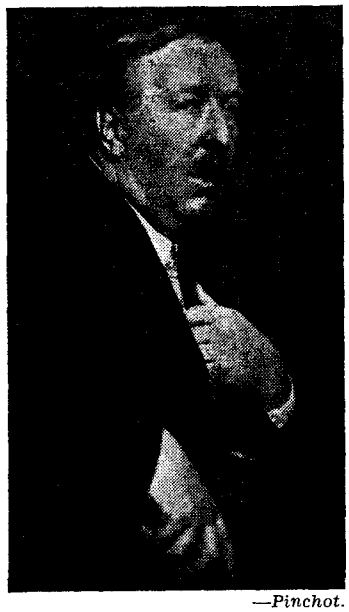
From the Formalist Branch

"Gnomen: Essays on Contemporary Literature," by Hugh Kenner *(McDowell, Obolensky. 300 pp. $4.50), scrutinizes certain representatives of the "Vorticist" period in modern letters. Maxwell Geismar, whose "American Moderns" will be published this spring, assesses the work here.*

By Maxwell Geismar

HUGH KENNER, who has written extensively on Ezra Pound, Wyndham Lewis, and James Joyce, is the Canadian-born son of a classics master and himself a classics master. He now teaches at the University of California. The present collection of essays adds to his work on these figures, and has been given high praise by such authorities as Mark Shorer and Allan Seager. Despite the fact that Mr. Kenner belongs to the Formalist branch of the New Criticism—the most formal of all the Formalists—he deserves praise.

Though Mr. Kenner also pursues "The Word" with a single-minded, and sometimes heartless, devotion, he comes up with some rewarding results. At his best, penetrating and entertaining, he is a relief from some of his more solemn and pretentious colleagues in the new "science" of criticism—and for this reason also his work affords us a very clear picture of the Formalist method. The central essays here deal with Yeats, William Carlos Williams, Marianne Moore, in addition to Pound and Lewis, and, among the older writers, Conrad and Ford Madox Ford. The book is really centered around the "Vorticist" period in modern literature.



—*Pinchot.*
Ford Madox Ford.

That was the period of English experimental writing in the teens primarily, with which Yeats and Joyce are also linked, and whose American masters are Pound and Eliot. According to Mr. Kenner's view, this group constitutes "the significant life of the mind in the past fifty years," and he is concerned with the exegesis of those parts "of the seminal poetry and prose of the twentieth century" which still need clarification. Period: that is all. Mr. Kenner has small use, if any, for such other matters as the American literary revival in the Twenties. The Thirties are dismissed as only a "dismally cheery Freudo-Marxist collectivism."

This central interpretation of "contemporary literature," which is in fact the standard academic and scholastic view of the modern poetry movement, is open to other objections, and leads to obvious distortions. Even in the excellent studies of William Carlos Williams here, the concentration on the poet's method, and his individual search for an American style, leads Mr. Kenner to forget that the American novelists, from Howells and Dreiser down, had already developed this style. Dr. Williams seems to be the *only* American writer. The technical shortcomings of earlier American poets like Walt Whitman exclude them from consideration.

One notices, incidentally, that Freud is not to be included among the modern masters. In what is perhaps the most trivial and prejudiced of these essays, there is a bitter attack on modern psychology, which in common with biography and social values —and history, one supposes, and civilization—has nothing to do with modern criticism. Thus the study of Ezra Pound's later work has no comment on, and deliberately omits, the antisocial preachings of this demented prophet. Similarly, the really fine technical exposition of Wyndham Lewis's novels avoids the more dubious aspects of a controversial artist.

—*George Platt Lynes.*
Marianne Moore.

After Henry James (who is given a small, secure, but comfortable niche in the modern pantheon) the critic, too, must be granted his *donnée.* Perhaps the remarkable thing about "Gnomen" is simply that these essays still manage to be as good as they are. Typical of the school is the fact that this critic is at his most eloquent and satiric pitch when he is dissecting other critics. Yet Mr. Kenner does have learning, wit, insight at his best. He is so good a critic at times, even within the narrow confines of his scholastic orthodoxy, that one only wishes he could break through to some larger canvas.

FRASER YOUNG'S LITERARY CRYPT NO. 765

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 765 will be found in the next issue.

KYQ GNIIQGG RT BOH

WAQBK JRABF

QOKQAUAZGQ MRQG ORK

MQUQOM NURO ONJEQAG.

—P. F. WBAAZGRO.

Answer to Literary Crypt No. 764

Sincerity is the way of heaven; to think how to be sincere is the way of man. —MENCIUS.

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Pen and the Pendulum

"The American Earthquake," by Edmund Wilson *(Doubleday-Anchor Books. 576 pp. $6), is a potpourri of essays on public affairs dating back to 1925. Joseph Wood Krutch, who reviews the volume, is the author of "The Measure of Man."*

By Joseph Wood Krutch

THE earthquake of Mr. Wilson's book is 1929; the volume itself is a substantial miscellany of journalistic pieces (mostly from the *New Republic*) written before, during, and after. Many are interesting in themselves, some are on subjects so nearly forgotten that the author himself is surprised that he could ever have thought them significant. But these also are included because they contribute to the intention to illustrate the intellectual journeyings of a commentator who was inevitably carried along one of the main streams of mood and thought. A somewhat similar volume, "The Shores of Light," documented Mr. Wilson's development as a critic of literature. The present documents the course of a commentator on public affairs who began as a detached, barely post-Mencken intellectual, became in the Thirties not exactly a fellow-traveler but at least a sympathetic fellow-traveler with fellow-travelers, and is by now resigned to the opinion that not much is to be expected of man.

The earliest paragraphs were written in 1925 and during the next few years he is concerned with mildly critical comments on plays (including the Follies), night-club figures (including Texas Guinan), criminal trials, the drinking habits developed under Prohibition, and other topics which get into the current talk of the town. The earthquake shakes him into an awareness of international politics as well as of the economic plight at home. He attends hearings in Washington, draws brief "profiles" of "workers," visits hillbillies in the South and Oakies in the West. He reports on what workers for Ford really think of the Ford system and how miners are faring in West Virginia. William Z. Foster emerges as a possibly major historical figure and his appearance before the Fish committee looks like the Powers of Darkness versus the Wave of the Future. Mr. Wilson was never taken in completely. But this was the time when it was possible for an intelligent man to listen patiently while Mr. Foster

—*Sylvia Salmi.*

Edmund Wilson—". . .'a foolish nostalgia.'"

declared: "While in the United States every worker lives under the lash of fear of being discharged at the arbitrary will of his boss, and is spied upon at every turn, in the Soviet Union the worker is the master of his job, and the workers' organizations control the factories."

It was also a time when Mr. Wilson himself could remark of a rendition of the "International," and of the lines "The International Soviet/Shall be the human race": "The bald words, the banal tune, by reason of all they have been coming to mean, do lift the heart for a moment as the Communists raise their arms and wave them in time to the refrain."

Long ago Mr. Wilson's heart ceased to lift at any totalitarian rhetoric. Today it is doubtful that any political pronouncement would lift it very much. The latest piece, written in 1957, is an exposition of the Charles Beard thesis that Roosevelt manipulated us into an unnecessary war. Beard, Mr. Wilson says, makes it all too simple. But the complex truth is hardly less palatable. "Both Roosevelt and the country at large were moved mainly by the irresistible instinct of power to expand itself, of well-organized human aggregations to absorb or impose themselves on other groups. . . . We have been stepping into the shoes of the British Empire, which we used so at one time to reprobate, and we find ourselves scowling at the Soviet Union and spending billions for weapons . . . without any real provocation and for the simple subrational reason that we are challenging the Soviet Russians for domination of large sections of the world."

Mr. Wilson concludes with the remark that he "cannot repress a foolish nostalgia" for the days when "nothing worked" but the fighters and the prophets who were fighting and prophesying. Most of us who have reached Mr. Wilson's age will recognize that our nostalgia is not for vanished prophets but for the vanished self which had some faith in them.

"We simply can't just walk out without buying *something*!"

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Washington and the Infant Republic

EDITOR'S NOTE: *The following editorial is drawn from Mr. Cousins's forthcoming book, "In God We Trust: The Religious Beliefs of the Founding Fathers," to be published by Harpers in April.*

THE end of the American War for Independence brought freedom from outside rule, but it also brought uncertainty and upheaval. The states became insecure in their relationships with each other. There were those in Connecticut who feared the expansionist aims of Massachusetts, and vice versa. New York and New Jersey, with a common harbor, became involved in tariff wrangling. Currency was not uniform throughout the states. The states were strengthening their militia.

It was for the purpose of averting a total breakdown that a call was issued for a conference at Philadelphia that might explore ways of strengthening the Articles of Confederation, under which the states were then organized. It was realized that the success of the conference or convention would depend in substantial part on the man who would serve as its head. There was only one man who had the unanimous support of the entire convention. It was the general who had held the American forces together during the victorious Revolution. George Washington had succeeded in turning back the British largely because he was able to keep the military coalition of the states from breaking off into fragments. Washington had the stature and the singleness of purpose that gave the states the confidence, the rallying power, and the tenacity needed for victory. He was a man of good will and absolute integrity, in whom all Americans could believe regardless of party.

It was this combination of abilities that saved the Federal Constitutional Convention. Washington did exactly what was expected of him. He stayed outside the range of frequently bitter debate, using his authority sparingly so that he could apply his full prestige before the people of all the states in the biggest job of all, which was to get the Constitution ratified. This ability to stand symbolically before the nation with arms fully outstretched in order to appeal to and embrace all groups and parties caused many people to regard him as a national father. And when it became necessary to elect the first President under the United States Constitution, the choice of the electors was automatic.

George Washington carried with him into the Presidency the belief that he could be above the give-and-take of party strife and political debate. He appointed a Cabinet in which opposing political views would be both represented and balanced. He apparently felt that good will and the overview would enable him to reconcile any differences. For a time the symbol of Washington was strong enough to make the system work; but it was inevitable perhaps that the political rough-and-tumble would emerge sooner or later. In a republic one party has to take the responsibility for creating a program and doing everything in its power to develop the popular support to get it accepted. The luster of Washington's reputation could not indefinitely sustain a nonpolitical approach to hard political questions. The attacks on him grew increasingly bitter. Some in his own party felt that he had never really been one of them, and there were those in the opposition who could hardly wait for him to become a legitimate political target. The result was a period of brutal criticism the like of which the country has seldom seen since. Washington was even lampooned as the "Stepfather of his Country." He became progressively embittered; in 1793 he permitted himself to say before his Cabinet that he would rather be in his grave than in the present situation.

Whatever Washington's difficulties as President, the fact remains that he was superbly equipped for the job of leadership during the Revolution, at the Philadelphia Convention, and for the symbolic requirements of the first Presidency. In his retirement he regained the high standing he had once enjoyed; his detractors became silent.

NOT all the decisions Washington had to make as military leader were concerned with purely military affairs. The attitudes and dispositions of his soldiers were of considerable importance. On several occasions he found it necessary to deal with religious prejudice. Anti-Catholicism during the Revolutionary period of American history was particularly rife. "No Popery" banners flew in various parts of New England. Tory Loyalists tried to frighten their fellow Americans into giving up the fight against England by holding up the threat of domination by the Catholic Church. "An absolute dominion over you will be set up by your late protectors," a Tory pamphlet declared. "An American Bastille will be erected; the Romish religion will be established; the maxims and proceedings . . . of the Romish inquisition will be your reward for your infinite ingratitude and folly in casting off the enlightened, humane, and equitable authority of your rightful sovereign."

The Army was not immune from such fears, some of which were related to what was happening in Canada. In June 1774, Parliament passed the Quebec Act, a liberal piece of legislation, certainly so far as the French Canadians were concerned. The act was an effort to retain the loyalty of the Canadians. It restored many of the French laws which had previously been revoked and it granted full scope for religious belief and activity. Since most of the beneficiaries were Catholics, the Quebec Act was regarded most uneasily in the states. It was not difficult for agitators to whip up anti-Catholic frenzy by talking about the growing threat of Catholicism in

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the New World. In New York, a young radical named Alexander Hamilton wrote against the Quebec Act. In Boston, Samuel Adams was denouncing the act in terms that were on a par with the condemnation of Great Britain for closing the port of Boston and annulling self-government in Massachusetts. Hamilton and Adams, of course, were extremely sensitive on the religious issue in view of their abhorrence of what had happened in European history. But the specific things they said against the Quebec Act erased the important dividing line between legitimate concern over special privilege in religion and harmful appeals to religious prejudice.

Anxiety over Canada was intensified by another provision in the Quebec Act, under which territory north of the Ohio River was to be annexed to the Province of Quebec. In June 1775, a Connecticut militia officer, Benedict Arnold, persuaded Congress to authorize a military expedition into Canada for the purpose of bringing it into the military union. By this time, however, anti-Catholic bigotry in the States had become an issue in Canada; the Catholic hierarchy in Canada was loyal to the Crown.

The attitude of the American expeditionary force in Canada toward Catholics and Catholicism was of profound concern to General Washington, as his order to Colonel Arnold makes clear. His instructions to guard against religious bigotry were explicit and effective. One of the measures he took to indicate his own position was to issue an Army order calling for the commemoration of St. Patrick's Day. Washington was well aware of religious abuses that caused people to react politically; but he was also aware of the dangers of fancied abuse and bigotry. In his command of the Army and in his Presidency of the United States, he was constantly vigilant in the cause of religious freedom. He was also careful to avoid any seeming partiality.

This may help to explain why Washington has been chosen as one of their own by various denominations—and, for that matter, why he has been claimed by non-believers. His broad, generous public positions were apparently interpreted differently by different groups. Some controversy arose as to whether he was even a Christian.

Washington's early biographers were convinced that he was a devout practitioner of orthodox Christianity. Jared Sparks quotes friends of Washington who accompanied him to church in various parts of the United States. Sparks also quotes a letter in which Washington said he was "sure there never was a people who had more reason to acknowledge a divine interposition in their affairs than those of the United States; and I should be pained to believe that they have forgotten that agency, which was so often manifested during our revolution, or that they failed to consider the omnipotence of that God, who is alone able to protect them." From another letter quoted by Sparks: "Ours is a kind of struggle designed by Providence, I dare say, to try the patience, fortitude, and virtue of men."

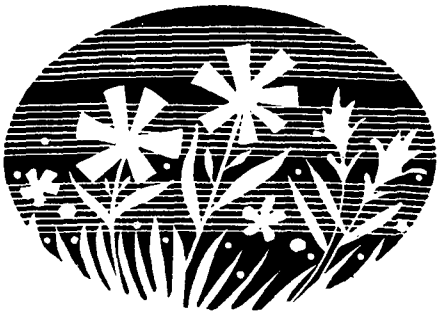
THE frequent references to the Deity, as well as the character and actions of Washington, convinced Sparks that Washington was a believing and practicing Christian: "If a man who spoke, wrote, and acted as a Christian through a long life, who gave numerous proofs of his believing himself to be such, and who was never known to say, write, or do a thing contrary to his professions—if such a man is not to be ranked among the believers of Christianity, it would be impossible to establish the point by any train of reasoning."

There were many men of good will and good faith, however, who have used substantially the same evidence to support their belief that Washington, like Jefferson and Franklin, was non-denominational in his spiritual views. They point out, as Thomas Cumming Hall had done in "The Religious Background of American Culture," that Washington attended church without formal affiliation. They are convinced that Washington was profoundly affected by the morals and teachings of Jesus and that he was certainly a Christian in this sense, augmenting his natural Deism.

Whatever the precise facts, it is most certainly untrue that Washington was an atheist, as was charged during his Presidency and at various times since. The fact that he took no communion once the American Revolution started may have greater political than religious significance; his earlier connection with the Church of England may have been a factor. If there is ambiguity about his specific views, this is doubtless a reflection of the fact that he had a strong sense of privacy about certain things and permitted no intrusion. He was completely gracious when the question would come up, however. And he went to considerable trouble to assure all denominations that he had nothing but the highest respect for their particular beliefs. His approbation, however, was nearly identical in all instances. It is also clear that, like most of the other political leaders of his time, he felt he could best serve religion by ensuring that no single denomination be given government authority over the others. Frequently quoted is his letter to Moses Seixas of the Hebrew Congregation of Newport, R. I., in which he decried the kind of negative "toleration" that was actually indulgence. And to the members of the New Church in Baltimore he wrote:

"We have abundant reason to rejoice that in this Land the light of truth and reason has triumphed over the power of bigotry and superstition, and that every person may here worship God according to the dictates of his own heart. In this enlightened Age and in this land of equal liberty it is our boast that a man's religious tenets will not forfeit the protection of the laws, nor deprive him of the right of attaining and holding the highest offices that are known in the United States."

WASHINGTON died at the age of sixty-seven. There is some question whether his death might not have been caused by poor medical treatment. He had a severe respiratory ailment and fever. Four times during the day blood was drawn from him, in accordance with contemporary medical practice. It is possible that he lost two quarts of blood in this manner. In addition, he was made to drink powerful potions that almost choked him; plasters of various sorts added not at all to his comfort. Toward the end he was aware that he was dying. He was completely calm about the fact and dictated various memoranda to make sure that all his affairs would be put in order. When a secretary at his bedside expressed the devout hope that he would recover, Washington smiled, saying that his death was near and that it was a "debt which we must all pay." A few minutes later, he summoned his secretary. "I am just going," he said. "Have me decently buried; and do not let my body be put into the vault in less than three days after I am dead. Do you understand me?" The secretary said he did, and Washington said, "'Tis well." These were his last words. —N. C.



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LETTERS TO THE EDITOR

THOSE SUMMER DAYS

THREE CHEERS FOR "Money Is Not Enough," by Claude M. Fuess (*SR* Feb. 1), but I should like to make one comment: if the long vacations that teachers now enjoy are done away with, what, pray tell, will be left to lure people into the teaching profession?

DOROTHY L. STORY.

Berkeley, Cal.

NO MORE ELITE

ALTHOUGH FUESS and the majority of the contemporary critics of our public education purport to advocate a restoration of learning, their arguments in the main are for a restoration of the learned, for the creation of an educated elite. "Money Is Not Enough," but neither is it enough to attempt the cultivation of a special class of thinkers, in the hope that these few will save us all.

CARL A. MOON.

Urbana, Ill.

SLOW, STEADY GROWTH

GREAT MINDS AND high talent, in most cases, cannot be hurried and, like healthy plants, grow slowly. Under our present system of short courses, semi-annual and, in some places, quarter-annual grading, the race is to the agile sprinter, while little or no consideration is given to the fact that the slow one whose aptitude is judged in competition with the sprinter may, in truth, be a champion at the mile or the cross-country.

ROBERT JAY WOLFF.

New Preston, Conn.

MORE FUESS READERS

THE VAST MAJORITY of those parents who read Fuess will not disagree fundamentally with a single word of it. But the millions who will never see the article are those whose children form the parade of mediocrity and lax discipline that is passing through our public schools today.

R. B. GILMORE.

Salem, Ore.

NO TIME FOR THE UNCOMMON

FUESS SEEMS to have missed the point when he argued for less than the normal thirteen weeks summer-vacation period. How else can those to whom he referred as the "uncommon" have the chance to advance through summer sessions?

ERIC C. FEDDERSEN.

San Antonio, Tex.

GUILTY TEACHERS

AS A TEACHER of twelfth-grade English and literature in a medium-sized high school, I am daily faced with the anti-intellectualism of which Mr. Fuess writes. But it is not the anti-intellectualism of students or parents, but that of teachers which worries me. Until teachers themselves can transcend apathy in themselves, hostility and laziness within themselves—until the typical teachers' lounge conversation can progress beyond jokes, criticisms of recalcitrant students, vehement damnation of all administrators, and superficial discussion of superficial questions, American anti-intellectualism will increase, not abate. Let the teachers first teach themselves.

R. W. WHEELER.

Riverview, Mich.

"Well, after all, we always *were* more space-conscious than the Russians: *we* were brought up on Buck Rogers, Flash Gordon, Ray Bradbury, *Astounding Science-Fiction* Magazine . . ."

A LITTLE WISDOM

A FEW HUNDRED wise leaders could do more for the world today than "Two Billion Angry Men" (*SR* Feb. 1). Anger is impulsive, and having vanquished one enemy in due season looks for another on which to vent its spleen. Wisdom is contemplative and concerned with the wise use of knowledge rather than with mere knowledge along a thousand divergent avenues.

MERL R. WOLFARD.

Rancho Santa Fe, Cal.

THE DISTAFF SIDE

LET ME ADD—"Wanted: Two Billion Angry Women."

SONJA NEBORAK.

Birdsboro, Pa.

CRIMES AND NEUROSES

THERE IS NO lack of angry men, and mass education will make millions more. But how can they express their anger, and to whom? The anger of the inarticulate masses, puppets of the propagandists of every regime, is sullen till it breaks out in the crimes and neuroses around us.

FRANCIS P. WALSH.

New York, N. Y.

WHY SO INHOSPITABLE?

THANKS FOR giving publicity to our unhappy passport and visa policies (*SR* Jan. 11). There is another sorry angle to the picture. Ask any foreigner who has traveled around a bit what country in the world is hardest to visit and he will unhesitatingly reply: "The United States." Why do we have to do so many irritating little things to the people whose friendship and good will we seek?

MONTGOMERY ROBINSON.

Munich, Germany

HOWLING LIBERALS

IT SEEMS NOT unreasonable that the State Department should try to restrict the travel of citizens to Communist China and Russia, for the very liberals who want their "sacred" rights of freedom of "conscience" and travel will be the same ones who howl, "Why doesn't the State Department do something?" to get them out of a Communist prison.

ANN M. HAEFELI.

Albany, N. Y.

JEFFERSON AND WELCH

THOMAS JEFFERSON, our first Secretary of State, would have agreed with Mr. Welch. O'Connor reminds one of an arch-Federalist urging the "necessity" of the Alien and Sedition Acts.

JOHN H. MILLER.

Shoals, W. Va.

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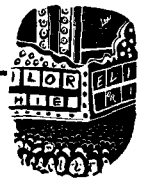

SR GOES TO THE MOVIES

Loved the Book, Saw the Movie

THERE has hardly been a movie of importance made during the past few years that was created from material written directly for the screen. The best movies have invariably had some other source, books or plays or famous stage musicals. I make these axiomatic remarks because it has occurred to me that reviewers of motion pictures face a problem that reviewers of books don't face, and that drama critics face only to a degree. These days a film reviewer generally takes upon himself three tasks: 1) the assessing of the movie, 2) the assessing of the original work from which the movie was taken, 3) the comparing of the two. Some moviegoers object to this kind of thing; so do some producers.

I have therefore decided, with M-G-M's **"The Brothers Karamazov,"** not to mention that it is based on a certain classic novel by a certain Russian author of the nineteenth century, and instead try to see it as an unattached movie experience. The story, then, involves an elderly Russian who lives in a small Russian town—the year is 1870—and who is cordially detested by two of his sons, Dmitri and Ivan. A third son, Alexey, seems to be some sort of novice monk who believes very much in everyone loving everyone else. He forgives his father for all his misbehavior, which includes holding orgies in the house, for his drunkenness, and for his treatment of his other sons. There is also Smerdyakov, who claims to be the illegitimate son of the old man, Fyodor. Dmitri is the most interesting of the brothers, even though he gambles, is constantly in debt, and avoids his fiancee, a beautiful rich girl who waits patiently for him to marry her. He is enamored, however, of Grushenka, a young innkeeper ruined at twenty by a Polish officer. She appears to be a little mixed-up morally, responding, at least to a degree, to the proposals of Fyodor, who is even willing to marry her. Ivan is an intellectual who believes there is no God, and that crime therefore is neither good nor evil but simply an act of will. The epileptic Smerdyakov is much influenced by this philosophy. Eventually old Fyodor is murdered, and this reviewer will not disclose who committed the crime. Eventually Dmitri undergoes a change of heart and he has a chance to run off with his beloved Grushenka, who by this time has also had a change of heart. Katya, the fiancee, turns out at the end to be a jealous, embittered woman.

As can be seen from the above outline, the movie tells a story which has some dramatic interest. The use of color and an unusual number of close-ups indicates the sensuality mingled with goodness in the Karamazov strain, and the actors—among them Yul Brynner (Dmitri), Maria Schell (Grushenka), Lee J. Cobb, Claire Bloom, and Richard Basehart — all perform capably, if not with virtuosity. When the movie attempts to say something (as it does on occasion) about good and evil, about the constant warring in man's soul between his baser instincts and his religious nature, it is neither eloquent nor satisfying. It does manage to capture an atmosphere that if not authentically Russian (I doubt that I could tell the difference) at least gives the general idea, and when the color process is particularly well used—as it sometimes is—it conveys a distinctly sensuous appeal. "The Brothers Karamazov" is not a great movie, because it is more fascinating to watch than deeply engaging, and is not made with extraordinary artistry, but it is a pretty good one as movies go these days.

NOW the above summary is in the nature of an experiment, an attempt to find a method of discussing current movies without references to their sources. Probably if I had brought the book into the discussion I would have said something to the effect that the movie only suggests the richness of the novel, and is at best only a surface mirroring of its depth and passion, its extraordinary Slavo-Christian philosophy. I might even have mentioned that the book's tortuous narrative pattern has been straightened out considerably by the screen writers, but that by "licking the book" a great deal of its peculiar quality has been lost. But statements of this kind would have meant that I was discussing two mediums, that of narrative fiction and that of the film, instead of what I am paid to do, and many people concerned with the making of the film, might have considered this vastly unfair. Why, after all, should the combined efforts of many skilled people, the outlay of a few million dollars, ever be expected to approximate the achievement of one poor man of genius?

—HOLLIS ALPERT.

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And Co-Starring
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With WILLIAM SHATNER
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MUSIC TO MY EARS

Callas Returns in "Traviata," Pianists

IT HAS frequently been said that an ideal Violetta should command the qualities of a coloratura soprano in Act I, a lyric in Act II, and a dramatic in Act III. As Maria Callas has demonstrated qualifications in all these respects, her first performance of the part at the Metropolitan—her return to opera, also, after the Roman episode—was something to anticipate. Miss Callas doesn't command the beauty of sound to be ideal in any part, but hers is the best rounded Violetta offered here in years.

For all the throaty "covered" quality she purveys, Miss Callas makes her voice an instrument of dramatic purpose from first to last. For all its weightiness in the middle register, she sang the first act in the written key, with precision, and an emphatic top D flat. And though she could broaden her line eloquently for "Ama Mi Alfredo," she could also pronounce the beautiful phrase "Alfredo, Alfredo, di questo core" (Act III in the Metropolitan version) with the sounding equivalent of the *con voce debolissima e con passione* which Verdi directed. Those who reported on the occasion without hearing the fourth act left the public uninformed of a memorable "Addio del passato," in which the lovely half-voice effects, the swells from piano to pianissimo, and the obedient delivery of the final A with *Un fil de voce*, as the score requests, were sermons on the text of what operatic art is all about.

Binding these isolated details together was a sense of total characterization, a unity of sound and movement that made her work consistently absorbing. Even when tenor Daniele Barioni betrayed inexperience by pushing his sound sharp in the first-act duet, Miss Callas showed her own steadiness in entering firmly on pitch and holding him to it while she was singing. For that matter, she had less give than take in the scene with Giorgio Germont, whose performer was the young Italian baritone Mario Zanasi, making his debut. He showed a big voice and a good sense of Verdian line, but hardly the gravity of manner (as yet) to build this scene as it can be. Like such other fine Violettas as Lucrezia Bori, Licia Albanese, and Bidu Sayao, Miss Callas has the physical lines to suggest the tubercular heroine. Her appearance was also enhanced by a new set of costumes designed by Rolf Gerard (rather than revising those he created for the more ample Renata Tebaldi). They may not have been as lavish as Miss Callas would have liked, but this was nevertheless an uncommon consideration by a deficit-ridden theatre.

Also amended were the tempi Fausto Cleva pursued in last year's revival, gratefully in the direction of the more nervous, agitated impulse wanted in Verdi's hectic score. There was occasionally more vanity than musicianship in some of Miss Callas's long-held top tones, and she might also reconsider a seeming lack of attention in Act I when Alfredo is discoursing his love. To be sure, the text makes it clear that Violetta does not take these professions seriously, but the emphasis should be conveyed *in* character rather than with an apparent disregard of her singing partner. For all the disparagement of her "ugly" sound—and I regard this observation to be on a par with the discovery that the Venus de Milo has no arms—Miss Callas makes an effect of pleasure or poignance with any tone she utters. As a vitalizing force, Miss Callas obviously contributes much the Metropolitan—or any other repertory theatre—must cherish. In her current vocal form, she commands the attention of all who regard opera as something more than a concert in costume.

THE march of events also provided a Metropolitan week in which Inge Borkh and William Wilderman were heard for the first time as inhabitants of Hunding's "hut" (it has more area than a suite in the Waldorf Towers) in Wagner's "Die Walkuere." By contrast with Ramon Vinay's carefully coiffeured Siegmund, Wilderman was a real product of the forest, shaggy of mane, dark-bearded, and with a voice to match.

Miss Borkh's Sieglinde is surely not the best she will sing here, but it was accomplished with ample artistry to encourage hopes for her future. By contrast with those Sieglindes who are at home in the conversational passages, but must labor to produce the volume for the outbursts of Acts II and III, Miss Borkh easily manages the maximum, but didn't command the support for the minimum. Recurrently, in her middle range, she gave an uncanny suggestion of Lotte Lehmann's sound in this part, which is a highly dramatic way to sound. More refinement of detail (and better costuming) would add value to a characterization much above average, if not yet wholly organized. For the rest, it was a familiar kind of Metropolitan "Walkuere," only sporadically animated in the direction of Fritz Stiedry, with Ramon Vinay (Siegmund), Margaret Harshaw (Bruennhilde), Blanche Thebom (Fricka), and Otto Edelmann (Wotan) combating one or another kind of natural disability. The most consistently good were Harshaw and Edelmann.

A final novelty of the week was Eleanor Steber's first Tosca. A carefully studied effort, it also encountered the kind of resistance a real Italian part presents to a singer with an essentially German vocal training. Some of the higher-lying passages were managed with an ease denied to otherwise able Toscas, but in the F to F range—of which there is a good deal in this part—the sound was white, unsteady, and insubstantial. Miss Steber also projects a blonde Tosca rather than the "bruna Floria" of the text, within a dramatic range that doesn't atone for vocal limitations. Giuseppe Campora's Cavaradossi suggested a recovery from his early season vocal difficulties, and Leonard Warren continues to add refinements to his well-sounding Scarpia. The conductor was Kurt Adler, Dimitri Mitropoulos being occupied with the Philharmonic.

AMONG the Mitropoulos occupations in the Thursday-Sunday period were a series of collaborations with Rudolf Serkin which produced the most spirited, deft, and attractively idiomatic performance of Richard Strauss's "Burleske" which New York has heard in years. Serkin has now mastered both its problems and its pleasures to a degree that commands wholehearted admiration. With Saul Goodman as a deft master of the complicated timpani part, the audience at the Sunday performance heard an integrated effort that merited bravos.

Other pianistic events included Paul Badura-Skoda's playing of Mozart with the Cleveland Orchestra, directed by George Szell, and recitals by Claudio Arrau and Myra Hess. The latter's delivery of Mozart, Schubert, Bach, and Beethoven on Saturday afternoon in Carnegie Hall attracted an outpouring of listeners which her Dameship never commanded as her ladyship. It heard her art at its most lovable and expressive in a beautiful playing of the B flat partita, at its more strained and unlovely in an overstressed, inaccurate version of the Beethoven Op. 111. I prefer the ladylike Bach to the dameonic Beethoven. —IRVING KOLODIN.

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Bog-trotting Along the Erie

"The Long Haul West," by Madeleine S. Waggoner *(Putnams. 320 pp. $5.75), is a history of the canals that led pioneers to the Western frontier in the days before the Civil War. Our reviewer, Ray Allen Billington, is professor of American history at Northwestern University.*

By Ray Allen Billington

HISTORIANS of the American frontier have paid a great deal of attention to the forces that drove pioneers westward and to their lives in their new homes, but relatively little to how they got there. This is a serious omission, for the ease with which men could reach the West helped determine both the volume and course of migration. So the author of this lusty volume believes, and she sets out to prove her point by describing the building of the westward-leading canals of the pre-Civil War era and appraising their influence on the "Big Push" to the frontier.

Her focus, rightly enough, is on the "Old Erie." Canal building was still in its swaddling clothes when visionaries began to dream of an all-water route between the Hudson River and Lake Erie; indeed "a proposition today to span the Atlantic by bridge would hardly be more startling." Financing posed the most serious problem. Two companies chartered in the 1790s found to their sorrow that private capital was inadequate for the task, while efforts to interest the Federal Government or foreign investors aroused more ridicule than sympathy. DeWitt Clinton entered the picture at this point, to earn his title as "Father of the Erie Canal." As governor and canal commissioner he drummed up so many petitions, orations, and newspaper editorials urging New York State to build the canal that the legislature finally succumbed on April 15, 1817, after a stormy debate.

When work began at Rome on July 4 of that year, Clinton and his cohorts were to find that construction posed as many problems as financing. And well it might. Engineers, equipment, and know-how were completely lacking, for in all the country there was no canal more than a few miles in length; how could one be cut through 363 miles of untamed wilderness where labor and supplies were nonexistent? Labor proved easy to enlist if wages were right, even though the work was so unhealthy that the natives and "Irish bog-trotters" recruited for the force could be kept going only by regular visits of the "jigger man" who doled out glasses of fiery whiskey. Mechanical problems were also solved one by one; scrapers, earth-movers, and stump-pullers were devised on the spot by ingenious Yankees, a "blue mud" discovered that would stop water seepage, a "waterproof lime" developed to add strength to the locks. So the "Big Ditch" inched toward completion, despite a flurry of popular opposition that threatened to stop construction entirely as an economy move, and might have done so had not Clinton recklessly prophesied that it would be finished by 1825. He was as good as his word; on October 26, 1825, he had the satisfaction of boarding a barge at Buffalo for the first voyage to the Atlantic's waters.

Life along the Erie, vividly described by Mrs. Waggoner, was as robust and colorful as could be found anywhere in that day. Twenty-five thousand workers were needed to keep the constant procession of packets, lineboats, freighters, cabin boats, shanty boats, and timber rafts moving through the canal, most of them brawling extroverts whose idea of pleasure was an eye-gouging, nose-biting, ear-pulling fight with others of their kind. The Erie also attracted its share of gamblers and harpies, who flocked to its banks to relieve the westward-moving immigrants of their ready cash, as well as a disproportionate number of missionaries.

The success of the Erie inspired imitation everywhere, and Mrs. Waggoner's closing chapters deal with the efforts of Pennsylvania and Maryland to construct rival canal systems, and with the building of waterways across Ohio and Indiana to connect Lake Erie with the Ohio River. The western canals provide more colorful material for her pen, for along their swampy courses mosquitoes were so thick the "jigger man" had to make hourly rounds to keep the men on their feet, and so many were struck down with malaria that "grave digging became more important than canal digging." Yet these canals, with the Erie, provided such safe and economic access to the West that the "Big Push" of population which transformed the Mississippi Valley from wilderness to civilization in a single generation followed inevitably.

This is the story that Mrs. Waggoner tells, and tells very well.

Your Literary I. Q.

Conducted by John T. Winterich

LIGHTS UNDER BUSHELS

Often a writer's *nom de plume*, assumed for life, almost obliterates his true name (Voltaire, Molière, Stendahl). But authors also frequently take temporary or one-shot names which may be quickly forgotten. Faye Chilcote Walker, of Columbus, Ohio, asks you to identify twenty such. Answers on page 31.

1. Richard Saunders
2. Thomas Little
3. Nancy Boyd
4. Jonathan Oldstyle
5. Christopher Crowfield
6. Mary Berwick
7. Koizumi Yakumo
8. Fiona Macleod
9. Ellis Bell
10. Saxe Holm
11. Lawrence H. Davidson
12. Michael Angelo Titmarsh
13. Matilda Barry
14. Peter Porcupine
15. Rolf Boldrewood
16. Petroleum V. Nasby
17. Elizabeth Wetherell
18. David Grayson
19. Vernon Lee
20. Old Possum

( ) D. H. Lawrence
( ) Ray Stannard Baker
( ) Thomas Moore
( ) Washington Irving
( ) Benjamin Franklin
( ) Harriet Beecher Stowe
( ) Lafcadio Hearn
( ) Emily Brontë
( ) Edna St. Vincent Millay
( ) Adelaide Ann Procter
( ) William Sharp
( ) T. S. Eliot
( ) Violet Paget
( ) William Cobbett
( ) Katherine Mansfield
( ) Helen Hunt Jackson
( ) W. M. Thackeray
( ) Susan B. Warner
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( ) Thomas Alexander Browne

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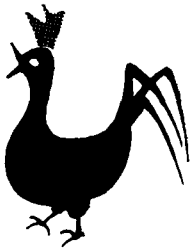

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Probably no annual collection of short stories in America arouses more interest and discussion than the O. Henry Award series. This volume — the fifth to be edited by critic and teacher Paul Engle — is the 38th in the series. In the new book are 17 extraordinary stories selected from hundreds of magazines ranging from the *University of Kansas City Review* and *Botteghe Oscure* to *Esquire* and *The New Yorker*. To miss one of them is to miss something special, something first-rate in American writing.

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What a Thing, to Keep a Wolf in a Cage!

✶ *the third prize*
GEORGE STEINER'S
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PRIZE STORIES 1958

Selected and Edited by **Paul Engle** assisted by **Curt Harnack**

$3.95 at all booksellers
DOUBLEDAY

Recaptured Childhood

***"Shinny on Your Own Side," by Max Miller** (Doubleday. 240 pp. $3.95), is the recollections of a boy's growing up half a century ago in the wide open spaces of the Northwest.*

By John T. Winterich

MAX MILLER, who jackpotted to fame with "I Cover the Waterfront" in 1932 and has averaged a book a year ever since, now reaches back into his ultimate past and exhumes "memories of growing up" (his subtitle). Born in Traverse City, Michigan, in 1901, Mr. Miller traveled to Everett, Washington, at no expense to his parents. Everett is the shrine of his first (and probably fondest) recollections—Everett and the treeless, but not snowless, steppes of northern Montana.

Mr. Miller was by six years the youngest of eight children—four girls, four boys—but this is not the familiar large-family chronicle, or a family chronicle at all. The *mise en scène* is wholly extramural: the streets of the town savory and unsavory, the Great Northern Railway yards, the Snohomish River and its logbooms, the trolley turntable, the circus lot, a revivalist's tent, the woods, the firehouse, a bakery, a newspaper plant. Notable citizens cross the stage: President Theodore Roosevelt, President (of the G.N.) Jim Hill, Billy Sunday.

Thus the Everett phase. The Montana chapters provide a climactic, as well as a literal, change of base. Mr. Miller, Sr.'s business wasn't doing too well, so he claimed a homestead out East and took Max with him. Mr. Miller didn't do too well at homesteading either; Max was back in Garfield School in Everett a year later, but the wide horizons were stamped on his soul, and without going gaga about it Max Miller paints an impressionistic picture of prairie life (with earthy overtones) in which the *eheu fugaces* note sounds clear and true. Obviously, to claim a homestead in Montana in the early years of the century thrilled a boy from Everett, Washington.

This other Max Miller, the Max Miller of fifty years ago, here appears in two guises—as observer and as doer. He is no Tom Sawyer, engineering a fence-painting deal, but he lends a salutary hand when his friend Carl Anderson panics and wants to try to swim ashore from a raft in the middle of the Snohomish River (the o's are long, and the accent is on the second syllable). The introspective Max is at his best in his Montana moments, where often there is little to do except introspect and lots of room and time to do it in.

Mr. Miller writes smoothly and effortlessly (which means that he has worked like a dog); his is the technique of the pulled punch; he thus holds his humor within bounds, and his book is the better therefor. There are no guffaws, no belly-laughs, in these pleasant little stories, which have as nice an air of authenticity,

Pick of the Paperbacks

A WEEK IN TURENEVO. *By Alexei Tolstoy. Introduction by George Reavey. Evergreen.* $1.75. Five stories about nobles and peasants in the days before the Russian Revolution, written in the youthful days of a writer, descendant of both Turgenev and Count Leo Tolstoy, who later became a leader in the Soviet literary world.

THE DECLARATION OF INDEPENDENCE. *By Carl L. Becker. Vintage.* $1.25. An historical analysis of the Declaration, how it came to be, what it is, and how it has been interpreted and changed.

ARCHETYPAL PATTERNS IN POETRY. *By Maud Bodkin. Vintage.* $1.25. A study of Jung's theory that poetical literature arouses certain responses that are summoned not by actual experience but rather by the presence within the reader's psyche of ancient and ancestral forces.

THE GREAT WORLD AND TIMOTHY COLT. *By Louis Auchincloss. Bantam.* 50¢. The blazing world of riches and power tries the integrity of a young lawyer.

ENDGAME. *By Samuel Beckett. Evergreen.* $1.25. Irish-born, French by choice, poet-playwright Beckett's one-act play is an ode to nihilism.

LITERARY ESSAYS. *By Jean-Paul Sartre. Translated by Annette Michelson. Wisdom Library.* 95¢. The Existentialist as a literary critic turns to the works of such writers as Faulkner, Camus, and Kafka.

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of childhood recaptured, as a body could ask, but there are smiles, grins, and chuckles in abundance.

SLAVE'S-EYE VIEW: Personal narratives of exploits among the Indians are legion, but few can surpass **"Three Years Among the Comanches: The Narrative of Nelson Lee, the Texas Ranger"** (University of Oklahoma Press, $2). Lee's story, first published in 1859 and long a rare collector's item, is brief but adventure-packed. From 1840 to 1855 he rode with the Texas Rangers, fighting outlaws and Indians and serving in Hays's Ranger regiment in the Mexican War. Then while driving a herd of horses to California he was captured by Comanches and spent three years as a slave to chieftains, being spared from death by torture only because he convinced the Indians that his silver pocket watch, complete with alarm bell, was a manifestation of the Great Spirit and he was its priest. Before he escaped, by murdering the chief who owned him, he had ample opportunity to observe his captors' folkways. His narrative provides an unforgettable slave's-eye view of the primitive Comanche warrior in all his dirt, laziness, courage, and cruelty. —HAL BRIDGES.

ADVENTURE IN THE FUR BUSINESS: In 1831 a Dublin police clerk and journalist named Ross Cox published a narrative of his experiences in the American Pacific Northwest which so intrigued the reading public that it went through three editions in London and one in New York. Now Edgar I. and Jane R. Stewart have edited a new edition of Cox's book, **"The Columbia River"** (University of Oklahoma Press, $5.75).

It was in May, 1812, that Cox arrived at Astoria, John Jacob Astor's fur-trading post at the mouth of the Columbia, and began five years of adventure in the fur business. A greenhorn at first, he got lost in the wilds, suffered frostbite and near starvation, was treed by a bear, and blundered zestfully through various other mishaps into which his insatiable curiosity led him. His narrative is replete with vivid descriptions of Indian customs, and provides significant information on the business side of the fur trade. The editors in their introduction relate Cox's experiences to the larger picture of Anglo-American international relations and the struggle for economic empire between the Hudson's Bay and the North West companies. —H. B.

LITERARY I.Q. ANSWERS

Column Two should read: 11, 18, 2, 4, 1, 5, 7, 9, 3, 6, 8, 20, 19, 14, 13, 10, 12, 17, 16, 15.

Fiction

Continued from page 21

our national literature has been made possible by a group of reporters who have substituted a perceptive intuition, literate prose, and expert knowledge for those seedy heroics which still flourish on many lesser sports pages. It is merely a new way of sentimentalizing the athlete, but it is more interesting to read and gives an illusion of profounder universality.

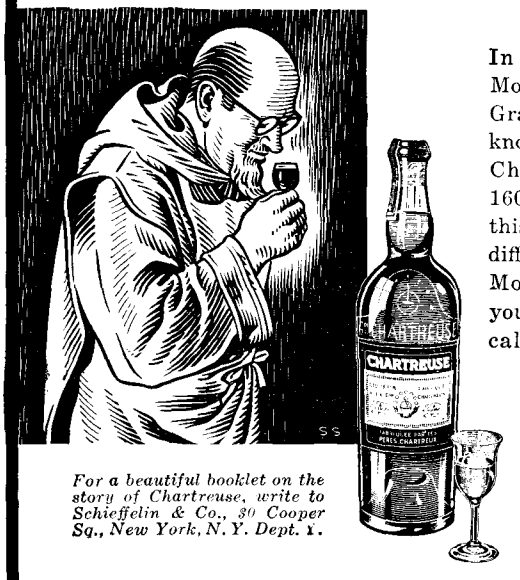
It is one of Mr. Heinz's strengths that he does not pretend that all of life is crystallized in a training camp or summed up in a championship fight. On the whole he is content to deal with his middleweight as a particular individual, with a particular wife, a particular unhappy son, and a particular gifted manager.

"The Professional" is a novel that one can look forward to reading several times with profit and pleasure. It's not a classic in the genre largely because the characterizations are so one-sided, and because of Mr. Heinz's temperate insistence that a skilled professional athlete is in the last analysis something quite remarkable among human beings.

THAT OLD BLACK MAGIC: In **"The Dreamers"** (Simon & Schuster, $2.95), a marrow-chilling shocker by Roger Manvell, a young English divorcée apparently dies in her sleep in her suburban cottage. Only apparently, though, for the lady is really in a state of suspended animation induced by a jumbo-sized whammy. The agent of this subliminal hex is a malevolent nightmare induced via hypnosis; not only does the dream claim one victim, but it floats through the unconscious of four other members of the community in a veritable epidemic of post-hypnotic suggestion. A journalist named Desoutter recognizes the black magic for what it is and puts in an emergency call for Dr. Amenu King, an offbeat physician who practises psychiatry in London after having majored in witchcraft in his native Africa.

Naturally it would not do to reveal too much of the mechanics of Mr. Manvell's horror story, but suffice it to say that the author surrounds the business of voodoo sorcery with enough fairly humdrum reality to achieve an air of hysterical plausibility. How the evil spirits are finally exorcised from the near-cadaver of Mrs. Joanna Martin is as terrifying a tale as anything since "The Monkey's Paw." —MARTIN LEVIN.

the **SECRET** *these Monks have kept for 353 years...*



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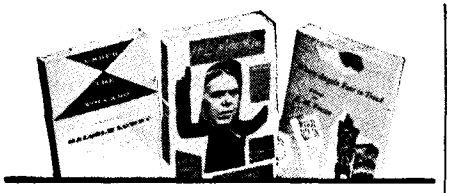

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Mideast

Continued from page 18

though still persuasive and possessed of a powerful pen, when he draws historic parallels, whether from days of Roman rule in Palestine or the Saracen-Crusader era, for he is not unmindful of the destiny that marked him as a major character in the drama of recent decades in determining the fate and the future of the Mediterranean Basin. He knows he stands in a great tradition, an apostolic succession of such great military men as Gordon, Kitchener, Churchill, and Allenby. Curiously, though perhaps not inexplicably, he makes no mention of Charles Orde Wingate whose training of the Palestinian Jews in the Haganah from 1936 to 1939 was so closely akin to his own work with the Arab Legion across the River Jordan. One thing all these men had and have in common is a religiosity rendered all the more intense and meaningful by their associations with Palestine and the entire Levant. Of all this Glubb is not unaware.

But he is on dubious, unsure foundations when he attributes hostile intentions to Israel and contends that Jordan is faced by this aggressive, imperialistic enemy; blames the Israelis alone for the creation of the Arab refugee problem, accusing Israel of having driven the Arabs out of their country "with savage harshness"; ignores the spiritual, cultural, and ethnic origins of Zionism and overlooks the singleminded desire of Jewish refugees from Nazism to seek asylum in Palestine, land of their fathers; deprecates the UN's sincere attempt to solve the Palestine problem by the partition plan; ascribes prophetic attributes to the late Count Bernadotte, and gives credence to the monstrous lie that the Jews have "almost monopolized world publicity."

MISSION IN KUWAIT: When Dr. Eleanor Calverley, the author of **"My Arabian Days and Nights"** (Crowell, $2.95), went to Kuwait in 1911, the tiny sheikhdom on the Persian Gulf side of the Arabian peninsula made its scant living from pearls and entrepot trade. Its fresh water had to be imported from Iraq, and women were held in such purdah they were often forbidden to leave their homes and spent their lives in idle gossip and childbirth. Dr. Calverley remained there twenty years, and in 1955 revisited what had become, through oil, by far the richest country, per capita, in the world. Although Kuwait was still simply a seaport with a desert hinterland, she found the change extraordinary. Its ruler (it is said the Sheikh is the most important single provider of money for the London investment market) has lavished huge sums on new building, some industrial projects, and a network of social services. With this wealth came a little less honor and dignity and moral certainty perhaps, but, as Dr. Calverley points out, even though there were 18,000 automobiles on the narrow rutted streets, weren't there also 500 girls in twenty girls' schools?

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Old Man

By Janet Harper

WHEN the letter came
they saw the writing wind-tailed
down its slope
and thought poor old man
old man.
But he came
a god at breakfast
and changed them back
to fumbling children
(did they all have jam-ringed mouths?)
And she
seeing that he was sane
yet dry as this ancestral house
wondered if he would creak in a wind.

(the elbows are thin
pointed
don't let them catch
or fingers will shatter
on the jittering cup
and when we frantically
try to pick up the milk-glass
fragments
we shall bleed.)

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KURT WEILL: MAHAGONNY Starring **LOTTE LENYA** as Jenny. Orchestra conducted by Wilhelm Brückner-Rüggeberg. North German Radio Chorus conducted by Max Thurn.
K3L 243 (3 12") $17.98

UNFINISHED REHEARSAL

Last spring a brilliant assemblage of artists and an army of music lovers met in Puerto Rico for the 8th consecutive Casals Festival. Suddenly, while conducting the first rehearsal, Pablo Casals suffered a heart attack. Fortunately, after much consideration it was decided to go on with the Festival. Most of the other artists were alumni of previous Casals festivals. Their beautiful performances, recorded by Columbia, give evidence of how well they share his musical ideals. Even without the dramatic circumstances surrounding this rehearsal, this recording would be of exceptional interest, revealing the informed intensity of Casals towards a work of art.

PABLO CASALS conducts a rehearsal of the first movement of **SCHUBERT's** Symphony No. 8; **BACH:** Capriccio —Rudolf Serkin, Pianist; **BACH:** Suite No. 1 in C Major—Alexander Schneider, Cond.
ML 5236 $3.98

MOZART: Quartet No. 2 —Isaac Stern, Violinist; Milton Katims, Violist; Mischa Schneider, Cellist; Eugene Istomin, Pianist. **SCHUBERT:** Sonata in A Minor—Alexander Schneider, Violinist; Mieczyslaw Horszowski, Pianist.
ML 5237 $3.98

INCOMPARABLE STRINGS

In a recent review of a recording by the Philadelphia Orchestra, one critic half incredulously observed that the famed Philadelphia strings even trill in perfect unison. If they have somehow accomplished this feat of precision, we are not in the least surprised, for in the nearly seventy years of the orchestra's existence, the string section has been shaped by a series of persistent conductors into the perfect example of its kind. The Philadelphia's newest Columbia Record is highly recommended as a way of discovering this for yourself (if you're one of the few music-lovers who haven't already done so). There has never been a more sumptuous, sublime-sounding "Unfinished," nor a more gossamer and shimmering "Midsummer Night."

SCHUBERT: Symphony No. 8 in B Minor ("Unfinished"); **MENDELSSOHN:** Overture and Incidental Music from "A Midsummer Night's Dream"—The Philadelphia Orchestra, Eugene Ormandy, Conductor.
ML 5221 $3.98

GOULD'S BACH

When pianist Glenn Gould recorded Bach's "Goldberg" Variations last year, he brough with him to the studio his own special chair, each leg of which can be adjusted for height. This was the Goldberg (Rube) variation of them all. Studio skeptics thought it wackiness c the first order until recording got under way. Then they saw Glenn adjust the slant before doing the slightly incredible cross-hand passages. The chai was unanimously accepted as a splendid, logical device. In that session Glenn and his chair turned out an album of Bach that did the impossible: it became a best seller! This fall Glenn returned with his chair to tackle two of the same composer's partitas, and we miss our bet if we haven't another runaway on our hands

BACH: Partitas Nos. 5 in G Major and 6 in E Minor; Fugue in F Sharp Minor; Fugue in E Major—Glenn Gould, pianist.
ML 5186 $3.98

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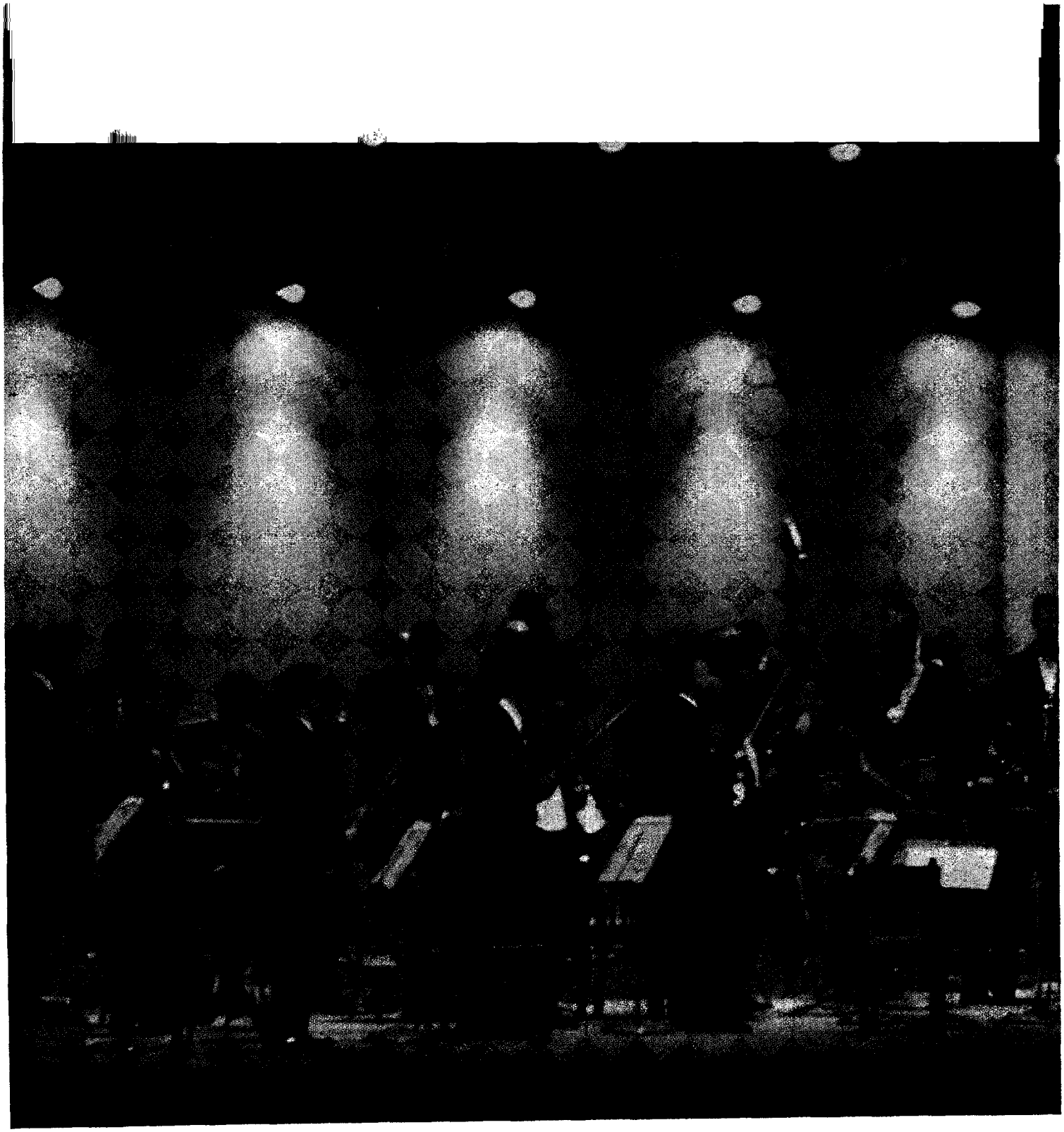

Tribute to the man who wasn't there—a poignant moment

PABLO CASALS was ill. His place in center-stage was empty. And somehow you couldn't forget it.

The festival ended the way that it should. The final performance was given by the absent Casals. It was his recording of an old Catalan ballad—*the Song of the Birds*. The ovation was thunderous.

Casals has said, "Each day I am reborn. Each day I must begin again." Such is the simple courage that

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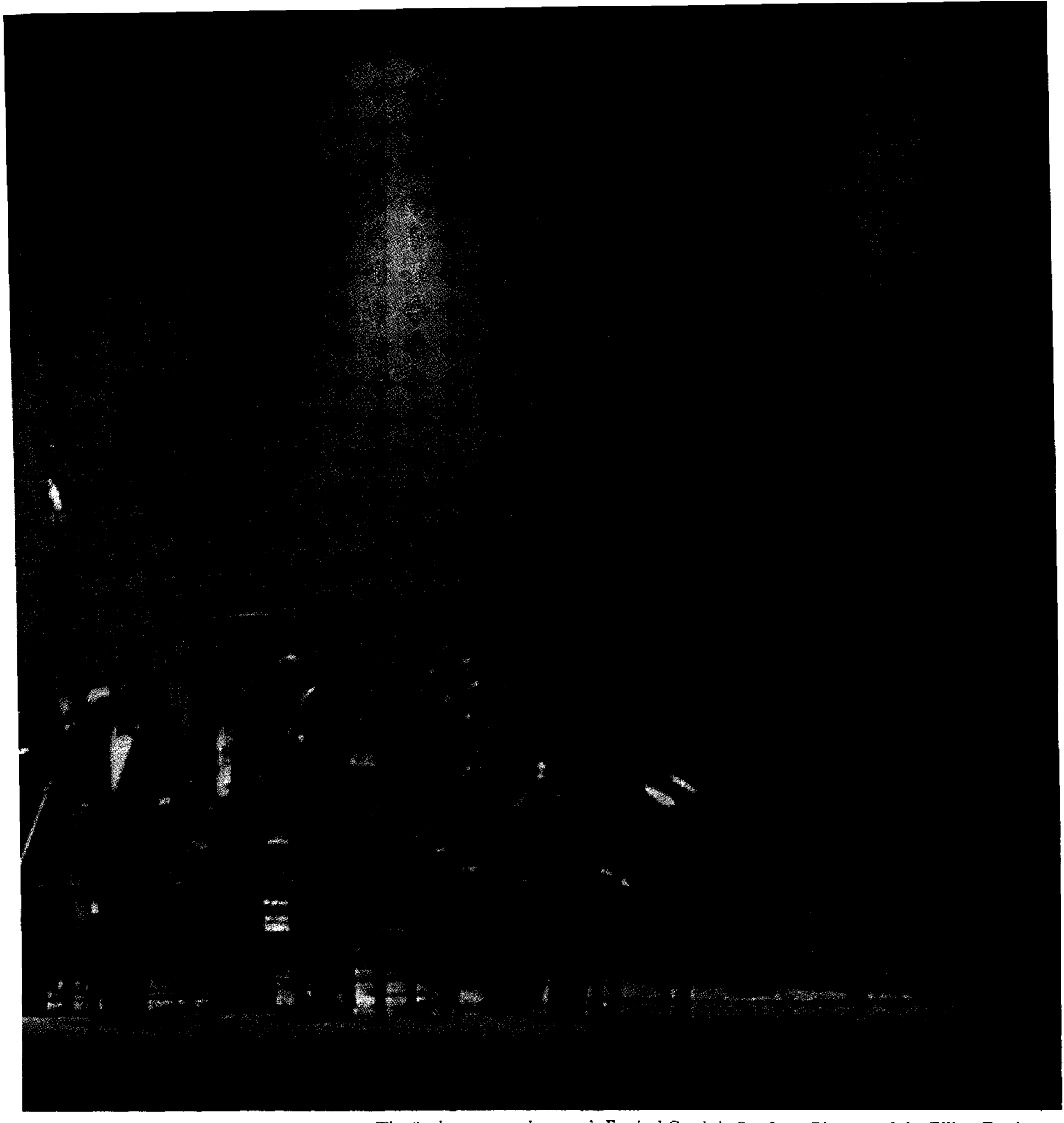

The final concert at last year's Festival Casals in San Juan. Photograph by Elliott Erwitt.

at last year's Festival Casals in Puerto Rico

has restored the Master to his music. Once again he is ready to take his place among a distinguished group of musicians—for the *second* Festival Casals in San Juan.

This 1958 festival will run from April 22 through May 8. The program will feature works by Mozart, Beethoven and Brahms. Principal performers will include Victoria de los Angeles, Mieczyslaw Horszowski, Eugene Istomin, Jesús María Sanromá, Alexander Schneider, Rudolf Serkin, Isaac Stern, Walter Trampler—and the Budapest String Quartet.

Who can doubt that this year's festival will be even more brilliant than the last?

The great man himself will be there.

For details, write Festival Casals, either at P. O. Box 2672, San Juan, Puerto Rico, or at 666 Fifth Ave., New York. Announcement by the Commonwealth of Puerto Rico, 666 Fifth Ave., New York 19.

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Lucia: The *Mad Scene*

Madama Butterfly

Norma: The *Casta Diva*

La Sonnambula

"Not every generation can boast a successor to Malibran, Grisi and Jenny Lind. Ours is fortunate in having La Callas." London Sunday Times (Oct. 20, 1957)

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Puccini: La Bohème

La Scala recording. 'There are several good *Bohèmes* in the catalogue but Angel's new one challenges the best of them,' *Washington D. C. News.* 'Astonishing dramatic poignance, voice ravishingly beautiful,' *Chicago American*

Bellini: La Sonnambula

La Scala recording. Just released. *La Divina* in one of her most famous roles.

Verdi: Rigoletto

The Callas trill ('comparable to that of Destinn's,' *New York Times*) is only one of the many thrills of this Scala recording.

Puccini: Tosca

Prize-winning. 'One of the finest opera recordings ever to appear in the United States,' *Newsweek.*

Donizetti: Lucia di Lammermoor

Famous Callas performance with the *Mad Scene.* 'Takes one's breath away,' *Opera News.*

Callas Portrays Puccini Heroines

'The Queen of Opera' in 11 arias from *Boheme, Butterfly, Turandot, Gianni Schicchi, Suor Angelica, Manon Lescaut.*

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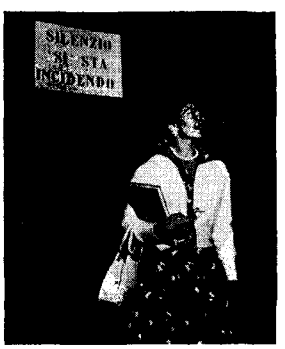

Recording for Scala-Angel

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SR/ RECORDINGS SECTION

FEBRUARY 22, 1958

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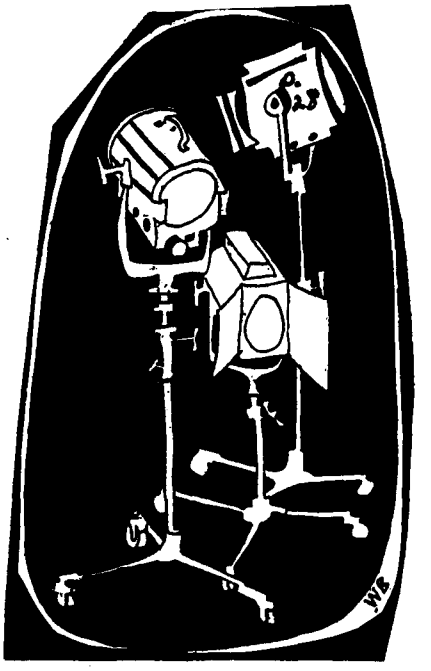
FREE CHOICE OR FREE TV?

The Argument Up-to-Date



By LAWRENCE M. HUGHES

AFTER seven years of argument and delays the Federal Communications Commission has given Subscription TV a green, or at least a slightly amber, light—that is, unless it turns red, in line with a recent "recommendation" by a Congressional committee. Formal hearings on applications for licenses are scheduled to start in March. But even those granted would be only on a limited test basis. One station in each of some 15 markets which already have four or more stations would broadcast to cash customers for a few hours each night. Thus even in the test areas TV fare would continue to be predominantly "free"—and commercial, or advertiser-sponsored.

The FCC "understands . . . that the proponents do not contemplate the inclusion of commercial announcements in Subscription Television programs."

The commissioners, several of whom recently have been charged with accepting special favors from the free TV broadcasters, took a long time deciding that they *do* have the power to rule on Subscription TV. Meanwhile, the broadcasters and motion picture theatre owners are fighting bitterly on the same side before the House Committee on Interstate and Foreign Commerce to kill the infant before it is even partially born. The broadcasters stand to lose an estimated $1.4 billion annually spent by advertisers for time, talent and production in their medium. The theatre owners have seen their audiences shrink by one-half in the last decade. Today, four times as many people are content to stay home to look at pre-1949 pictures on their TV screens as to go to theatres to view new ones.

One major argument of Subscription TV promoters is their claim of being able to offer new pictures at modest prices. This claim gets some substance from the fact that one of the systems to which the FCC has given its tentative blessing is Telemeter, which is largely controlled by Paramount Pictures.

On the Subscription TV side the potential stakes would be great. For one free TV performance of Mary Martin in "Peter Pan," the advertiser sponsors paid about $300,000, and won an audience estimated at 22 million families. If this show on Subscription TV could reach only one-fourth as many families at 25 cents each it would produce more than four times as much revenue. It should be noted that few such shows have been offered by "free" TV, whereas they could be created regularly for a paying TV clientele.

In a forty-eight-page report on "Free Television and the American People," CBS seeks to alarm possible Subscription viewers by showing that a twenty-one-hour week of paid programs—including two baseball games,

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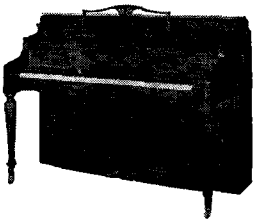

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two films, two plays, one opera, two "stellar variety shows" and six hours of miscellany, each for 50 to 75 cents —would cost a family $9.10 a week or $473.20 a year. Had CBS projected this estimate to all 42 million TV homes in the country, it would have provided Subscription promoters with an annual "potential" of $19.9 billion, or more than 14 times as much as all 300 network and all 4,000 "spot" advertisers now spend in "free" TV.

As long ago as the spring of 1955, *SR* anticipated FCC hearings on Subscription TV with an article by Irving Kolodin titled "Whose Money Talks?" "Where mass interests are concerned," Kolodin wrote, free TV "has performed in ways verging from admirable to merely acceptable. Where interests of a more restricted nature are concerned—music, drama, ideas, books, the arts generally—it has ranged from fair to mediocre . . .

"Is free enterprise still free," Kolodin asked. "Or is it free only until it encounters an entrenched interest? Are the isolated quarters of the American public, ready to be put to work, less potent than the dollars on deposit at the networks? . . .

"The conception of America as a nation of free-loaders, eager to lap up what is offered to it without charge, . . . indifferent to quality as long as it has quantity, doesn't ring true.

"At the least, those who believe otherwise are entitled to their Constitutional privilege to be proven wrong."

With a ballot printed in the magazine and also distributed by mail, *SR* sought reader reaction to Subscription TV, and received, Kolodin reported, a "veritable deluge."

The replies were predominantly in favor of it. More than three-fifths of all respondents—averaging both surveys—would install a Subscription connection in their homes. Most of them preferred to pay 25 to 50 cents a program, or $1 to $3 a week, on the basis of six hours or less weekly Subscription viewing. (The nation's families are now estimated to watch free TV more than five hours a day or about 36 hours a week.)

SR's readers said they would pay primarily for theatre, music and first-run films, and then for sports and "education." But combining with it such separate listings as lectures, science, arts and culture, "education" was sought more than "sports." Six times as many repliers were "dissatisfied" as were "satisfied" with the children's programs then shown on TV. These parents would welcome, and pay twenty-five to fifty cents each for, these types of programs: educational, drama, music, science, Walt Disney cartoons, arts and culture, and nature. Many would even pay $1.

Nearly four-fifths of all repliers emphasized that "Subscription TV should be authorized . . . so that the TV audience can at least *choose* . . ."

Eight million American families still do not have TV sets. Subscription TV might cause some of them to "tool up." However, Kolodin wrote, some cynics feared that "the hucksters would take over Subscription TV in no time and we'd be having the same old offerings, WITH advertising, PLUS a fee." (*The same fear has been re-expressed many times since by some who would otherwise favor "Fee" TV.*—Ed.)

In authorizing the Subscription tests, last fall, the FCC expressed the belief that the new contender would not cause "serious impairment of the present service." The broadcast spectrum might be called a "public monopoly." Private interests who are granted channels or wavelengths get them not as a right but as a privilege which regularly is supposed to be justified by public convenience and necessity. Preference and priority, however, can encourage local and even wider "monopoly." And though three companies compete for network TV stations and advertising, CBS-TV—by salesmanship but not necessarily superior programming—has emerged as the largest of all advertising media. On the other hand, NBC's strength stems largely from its parent RCA, which currently is being sued as an electronics "monopoly."

On the advertiser side, just 15 companies now spend nearly 50% of all the money put into network TV and 28% of all in spot TV. Both lists are led by Procter & Gamble. On both appear such other strong soap sales forces as Colgate and Lever, as well as General Foods and Liggett and Myers Tobacco. Proctor & Gamble also is now being sued as a "monopoly."

The advertisers, of course, decide what you will see on free TV. Whether you will really have more choice (other than the choice of not getting commercials) on Subscription TV is yet to be shown. The major operators here *might* emerge even stronger.

The principal applicants are Phonevision (Zenith and Teco); Subscriber-Vision (Skiatron), and Telemeter of International Telemeter Corp. Others, such as Bi-Tran and Teleglobe, also may apply. The first three systems have a decoding device attached to the TV receiver for unscrambling both sight and sound. The first two would bill subscribers periodically, but for Telemeter you put the money in a coin box next to the decoder to get a program. FCC believes that all three are "sufficiently developed to permit experimental field testing."

At this stage FCC sees no "monopolistic dangers" from Subscription TV. No station could become the exclusive Subscription TV outlet in its area. A station manager also "may reject any . . . programs which he considers unsitable." Stations not only would help to determine charges for individual programs to the public, but "in the event of disagreement" would have "the ultimate decision" on maximum charges. "Subscription" stations also must "broadcast the minimum hours of free programs." And though Subscription TV would create "classes," the FCC insists that "charges and . . . conditions of service be applied uniformly . . . within reasonable classifications."

Among the commission's seven members, five voted for giving Subscription TV a trial. One did not participate. Robert T. Bartley dissented: He did not believe that Subscription TV promoters would "forego the po-

(*Continued on page* 64)

PROS AND CONS OF

FREE CHOICE OR FREE TV?

- ▶ The minority should have the opportunity to decide what it is willing to pay for.
- ▶ Free TV will still have the bulk of viewing time.
- ▶ Nobody can determine what the outcome might be without trial.
- ▶ Pay TV would provide a source of competition from which everybody would benefit.

- ▶ Presentation of programs for which a charge is made would be "fencing off the best for the carriage trade."
- ▶ Pay TV can succeed only by "cannibalizing free television."
- ▶ Trial performances would give "pay interests a golden opportunity to infiltrate."
- ▶ The "best programs would inevitably go over to pay television, should a successful nationwide system be established."

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HOVHANESS: *In and Out of Our Time*

By OLIVER DANIEL

THE name Chakmakjian appears in no record catalogue. But Alan, the son of Chemistry Professor Haroutiun and Madeline Scott Chakmakjian, is rapidly becoming one of the most performed and recorded of American composers. The name, let us admit, is unwieldy, and so it seemed to son Alan and his mother. To simplify things, and sound more American according to the mores of Boston and its environs, young Alan Chakmakjian became for a while Alan Vaness, then Alan Scott Hovaness, and finally Alan Hovhaness. The ultimate version of the name is actually a simple one and logical too. It was his middle name and is merely an Armenian version of the name John (the German "Johannes" is closely related).

As soon as he learned the rudiments of music, Alan Hovhaness began to write it. He never particularly wanted to become a composer; he simply wanted to compose, and compose he has: his output is overwhelming. This distinction between men who want to be composers and those who want to compose is a real one. When he does not have a blank music notebook with him, a menu, the reverse side of a bill, or any piece of paper with adequate white space becomes something on which to write music. His now popular and successful "Prelude and Quadruple Fugue" was first sketched out on the back of a menu in a restaurant on Boston's Charles Street, a spot recommended for coffee, apple pie and little else. The exotically lovely and tranquil music for Clifford Odets' "The Flowering Peach" was sketched in part on New York's noisy subway.

But going back to his earlier days when he was simply a music student in Boston, Hovhaness studied piano with Heinrich Gebhard, who was also teaching a bright young student named Leonard Bernstein. His first instruction in composition came from Frederick Converse. For a short while, he attended Tufts College where his father held a professorship. In 1942, at the age of thirty-one, Hovhaness won a scholarship to study with Martinu at Tanglewood. His fondest recollection of Tanglewood has to do with the beautiful scenery around it. And on a country road marked "October Mountain," he parked his

car one afternoon and there composed the score for his percussion piece of the same name. "I just liked the name," he says, "and it seemed perfectly suited for a composition." This work has been recorded and will be released soon by MGM.

In his teens, he attempted to compose an opera and huge symphonic works. A vast bulk of music was composed in the 1930s. Knowing his music then, I can honestly say I was unimpressed. Much was vibrant with echoes of Sibelius. As I recall his own playing of piano pieces of that vintage, they seemed undistinguished. But in retrospect, they seemed unimpressive to Hovhaness too, and he actually accumulated and burned almost his entire output of music. Quite a blaze for one so prolific! For it included two symphonies, several operas and a vast amount of music for smaller combinations.

A new approach was made. Hovhaness had become organist at Boston's Armenian Cathedral, and too he became interested in Oriental philosophy. Boston was not inhospitable to Eastern thought. His music took on new dimensions—the long melismatic lines that are the essential structural characteristics of chants: Hebraic, Aramaic, and later Ambrosian and Gregorian. Modal patterns exerted their fascination; so did the Hindu ragas.

Expanding his material, he chose the harmonic practices that were current with Dufay and Josquin des Prés. Archaic near-Eastern dance motifs and some that are more similar to the medieval music such as was danced in the towns of ancient France —all became part of his *materia musica*. He plunged into new modal sequences and polymodalism. One element not properly observed in his music is an affinity to such early New England composers as William Billings, Jacob Kimbal and the other hymn-tune writers. For Hovhaness, like Cowell, William Schuman, Luening, and others, admired the archaic and angular music of these early Boston composers.

Characteristic was his avoidance of the practices of the Austro-German school of the eighteenth century and the overworked chromaticisms of the nineteenth. But it is not merely the simple physical processes that have made Hovhaness popular. His music is basically simple, in fact deceptively simple at times. It is often unsophisticated music in a time when most art is more knowing and worldly. It is at times not so much religious as it is holy; it generates moments of simple tranquility in a chaotic world. The appeal of the music is broad, its style intensely original. It does not derive from any of the obvious trends which are often regarded as the most significant. It is never an imitation of Bartok, Stravinsky, Schoenberg or any other composer. It is simply better or less good Hovhaness.

IF NOT by actual number of discs, surely in number of titles, Hovhaness is one of the most recorded of American composers. His first recording, of himself playing the piano, was a performance of two pieces, "Mihr" and "Invocation to Vahaken" on a long-discontinued 78 rpm disc. While they do sound peculiarly unimpressive in comparison with his later work, they were used for a long while by dancers and choreographers and did much to stimulate the interest of dancers in Hovhaness's music. A culmination in this direction is the haunting music for Martha Graham's ballet "Ardent Song," a work which she commissioned for her recent tour to the Far East during 1955-56.

Of music in Hovhaness's Eastern idiom, one of his best works is the "Concerto for Viola and Strings," which he has subtitled "Talin," the name of a ruined Armenian cathedral. Much of this work flows from an Asian esthetic, and the device of hovering over short phrases of close melodic intervals is at moments hypnotic. Emanuel Vardi as soloist with Izler Solomon conducting the MGM String Orchestra turns in a superb performance (MGM 3432). Asiatic and medieval is his long so-called symphony entitled "Saint Vartan." In the MGM record version conducted by Carlos Surinach (3453), some of the effectiveness is lost by having the record sides mislabelled, so that Side One actually begins midway in the piece. To discuss whether this is or is not a symphony is fatuous. All of the movements are short; some are intriguing and highly imaginative; others, which have a built-in repeti-

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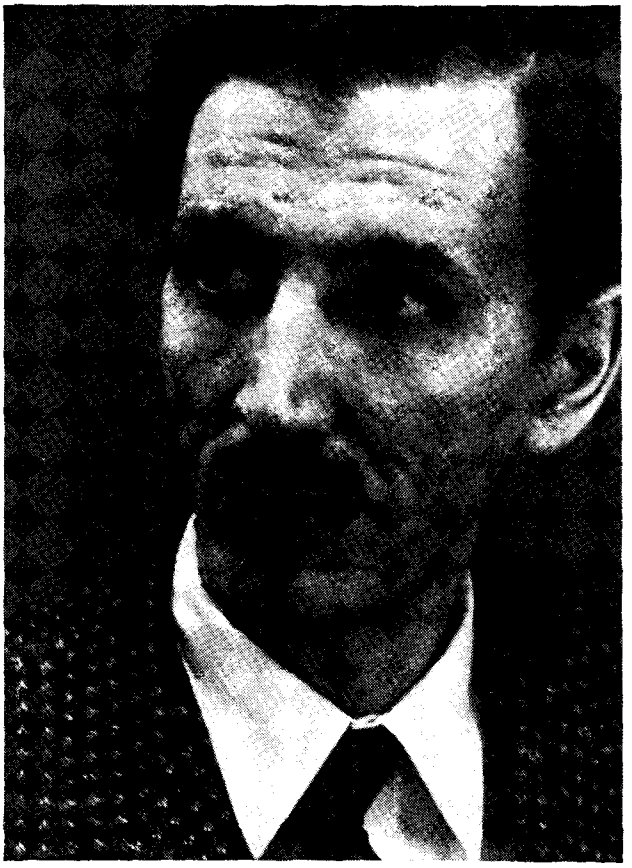
tion factor, can become downright irritating on repeated hearings. This work was one of the first of Hovhaness's works to win wide critical acclaim. It does contain many germinal elements that seem to have been handled more adroitly in later works.

Of a very different nature is the impressive "Prelude and Quadruple Fugue" recorded by Howard Hanson and the Eastman-Rochester Symphony (Mer. 50106). This is a striking orchestral piece that relates to the broad European tradition. It has no inherent orientalism, as I hear it, yet some critics seem to observe such elements here. The fugal structure is massive and skillfully made but not academic for a moment. It has its counterpart in the still unrecorded middle movement of his "Mysterious Mountain" and in the smaller but beautiful "Alleluia and Fugue" for Strings recorded by MGM with Carlos Surinach (3504). In several works the fusion of eastern and western elements is natural and unself-conscious: his "Concerto No. 1 for Orchestra" ("Arevakal"), recorded for Mercury (50078), the "Concerto No. 7 for Orchestra," recorded by Robert Whitney and the Louisville Orchestra in their subscription series, and his "Third Symphony" which has been performed by Leopold Stokowski but not as yet recorded.

If one wants to find something of imaginative wonder, one need only play the delicately beautiful Suite from "The Flowering Peach," or the excellently performed piano music, played by William Masselos. Here is some of the most original piano music written in years. On the reverse side is "Khaldis," a concerto for piano, four trumpets and precussion. For sheer loveliness there is a miniature suite for violin and harpsichord, poetically played by Robert Brink and Daniel Pinkham. It contains perhaps the shortest movement in the history of written music: a Haiku, a sort of musical breath. Not even Webern was more terse.

AN OMNIBUS assemblage called "Music by Alan Hovhaness" has been released by MGM (3517). Here most of the stylistic elements of Hovhaness's music are represented, and in a sense it is perhaps one of the best introductions to his music. Of the nine different works included, one might single out the "Kirghis Suite" for Violin and Piano. Played by Anahid and Maro Ajemian, who were among the first to commission him and pioneer in playing his music. The "Macedonian Mountain Dance," played here in a four-piano arrangement of pianist-composer Marga Richter, has all of the earmarks of a popular hit—a hit such as the Khatchaturian "Sabre Dance" or the Kabalevsky "Comedians."

Hovhaness's "Quartet for Flute, Oboe, Cello and Piano, Op. 112" is a rare piece; one cannot ignore the poetry of this music. But poetry after all is no more music than music is architecture. Yet when Ruskin remarked that architecture was frozen music, he anticipated inadvertently the age of recording. For now a recording can plague a composer as much as a building can plague an architect, and the recording of some Hovhaness works would detract from his stature. "Khaldis," though well performed by pianist William Masselos and trumpets and percussion conducted by able Izler Solomon (MGM 3160), is to me a dreary work whose fascination eludes me. Granted there are some few touching moments; but it is not the best of Hovhaness. On the reverse side of the music from "The Flowering Peach," MGM has recorded a several movement work entitled "King Vahaken," or, according to its ballet title, "Is There Survival?" While it is performed sensitively under the composer's direction and does contain some fascinating moments, I cannot avoid the feeling that it would have been better if survival had not been afforded this particular piece, and that a more significant work of Hovhaness might have been recorded instead (3164). It is the reiteration of small figures that, despite minute variations, can sound intriguing at first hearing but on a recording can become meaningless on numerous replayings. This identical problem affects the music of Carl Orff, who also uses persistent repetition to build his climaxes. The similarity ends here, for the repetition factor in Hovhaness is not climactic but rather maze-like and hypnotic, often ending as abruptly as a design on ribbon would be when cut at random by a pair of scissors. It is a quantitative, like music by the inch, foot, or yard—or, more properly, music by the minute. But despite all this, Hovhaness's individuality is pronounced and strong.



Alan Hovhaness—"unique in style . . . individuality strong and pronounced."

A REDEEMING work, one that is as free as the preceding one, seems inhibited by kinds of self-imposed restrictions: this is a short piece called "Orbit." Hovhaness has a way with some of these short movements, making them fragile and delicately colored in the manner of Persian miniatures.

Those who are acquainted with Hovhaness hold him in high regard. Physically, he is tall, excessively thin, in fact gaunt. His walk, or one might say gait, is hardly graceful, and his manner, essentially shy, is at times as uncomfortable as that of a strolling pigeon. He is by nature ascetic; he is a vegetarian and brings his bowl of yogurt to eat in place of a *filet mignon*. He is a blend of saintly El Greco-like mysticism, oriental resignation and western dynamism. So too is his music. At times it is like the title of a work of his recorded by Columbia; it is as if it were "upon enchanted ground." Not long ago in the *Musical Quarterly*, Henry Cowell observed: "His is moving, long-breathed music, splendidly written and unique in style. It is contemporary development of the archaic spirit and sounds like the music of nobody else at all."

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WALCHA'S "ARCHIVE" BACH

By ALEXANDER L. RINGER

IN KEEPING with the enhanced results made possible by the stunning advances in recording techniques and reproduction methods, the organ occupies an honored place among the high-fidelity enthusiast's favorite sound media. But the troublesome whim of history which placed some of the most noteworthy organs in churches with primitive acoustical characteristics persistently counteracts best results with "the queen of instruments." As our era is also developing a strong sense of stylistic responsibility (thanks in no small measure to the young and deprecated science of musicology), an acceptable Bach organ disc should include both faultless technical mastery and a sound musical conception expressed on a suitable instrument.

Judging from publicity claims, one would be led to believe that a number of recorded collections meet all of these legitimate requirements. Carl Weinrich's projected complete Bach (Westminster) has already produced some excellent samples, but only Helmut Walcha's renditions, taped by Deutsche Grammophon for its Archive series between 1947 and 1952 and issued in this country by Decca, leave this listener with few if any unfulfilled wishes. The eighteen records, comprising Research Period IX, Series F in DG's ambitious plan to create a history of music in sound, differ from some similar ventures in preferring wise selectivity to all-inclusiveness. The expert commentary by Hermann Keller, though often clumsily and occasionally ludicrously translated, is well worth reading. The imported pressings are virtually noiseless, and the sound properties are generally fine, slight differences in quality between the earliest productions and the later ones notwithstanding. The two instruments employed, the small organ of St. Jacobi in Luebeck and, in the majority of cases, the "Schnitger" organ located in the small north-German town of Cappel, literally caress the ear.

Above all, the blind Walcha's artistry is exceptional by any standards. Foremost among his musical assets is a practically flawless rhythmic precision which is never machine-like. His secret, one suspects, is intimately bound up with his astonishing keyboard technique, his acute awareness of the nature of a phrase, and his uncanny sense of tempo. Simple but always illuminating choices of registration further help unfold before the listener the manifold products of Bach's structural genius, whether a minuscule choral prelude or a gigantic set of canonic variations. It is his rare capacity for transforming an essentially analytic approach into a completely unified perceptive experience which puts Walcha among the greatest of living musicians.

On the whole, Walcha's tempos are relaxed. There is none of the frantic rushing, for example, which typifies most performances of the famous Toccata in D minor. At all times the listener is given ample time to "tune in," as it were. Similarly, Walcha's dismissal of coloristic effects for their own sake in favor of registrations that remain often basically unchanged, even in extended compositions, affords the prolonged aural contact which alone reveals the marvelous flute, reed, and mixture stops in their full glory. Each individual sound is actually so "round" in quality that the unusually brief reverberation period is scarcely noticed. Only once in a while, as at the end of the C major prelude recorded in the Luebeck church, does the inordinate brevity of a final note make a somewhat awkward effect. No doubt this favorable coloristic-acoustical constellation had a direct bearing upon matters of tempo.

In the "Dorian" fugue, for example, where Anton Heiller on Epic, confronted with the booming stops of a modern "Baroque"-type organ, is restricted to a heavy pace, Walcha bounces lightfootedly from phrase to phrase. Occasionally, as in the case of the C major Fantasy, he may even play a piece a little faster than customary. Small matter, considering that the same approach produces a C minor Passacaglia that is so thoroughly conscious of its dance ancestry that, for once, Weinrich sounds rather romantic in comparison. As a rule Weinrich is the more hurried performer, although in a single instance, the C major Toccata, Adagio, and Fugue, he actually scores over Walcha by the choice of a more deliberate tempo in conjunction with a superior selection of colors. But then, one feels that in this particular case both are outsmarted by E. Power Biggs's impressive accomplishment on the old Columbia disc.

Because the records devoted to several works of the same type, such as preludes and fugues, do not follow any strict chronology, some interesting juxtapositions of early and later compositions, clearly reflecting significant changes in Bach's style and emotional-intellectual maturity, emerge. For example, the well-known fugue in E minor, nicknamed the "Wedge" because of the ever-widening melodic skips of its subject, written in Leipzig some time between 1727 and 1736 at the very height of his creative powers, is followed on ARC 3019 by the A minor prelude and fugue, composed by the young organist possibly in his late teens, at any rate before 1706 when he held his first real job in Arnstadt. The prelude is a virtuosic piecemeal affair imitating the manner of Buxtehude, and the fugue, though intricate, definitely lacks breadth whenever it is most needed to overcome formal obstacles. A delightful cross section of sylistic variety, on the other hand, is furnished by the record which contains the majestic Passacaglia and Fugue, the "little" G minor fugue, the early and very Italinate suite, known as the Pastorale in F, the skilfully contrapuntal Alla breve in D, and the Canzona in D minor looking back to Frescobaldi and the very foundations of Bach's polyphonic inheritance.

THE chorale works occupy exactly one half of the series, reaching from the "Orgelbüchlein" for the "incipient organist" via the third part of the "Clavier-Ubung" to the final "Eighteen Chorales of Various Types to be Performed on an Organ with Two Manuals and Pedals" ("Eighteen chorales of different kind..." in the DGG translation). Walcha's performance of the polyphonic intricacies of a work like the "Fuga sopra il Magnificat" or the canonic variations on the Christmas carol "Von Himmel hoch," Bach's test of contrapuntal strength before undertaking the "Art of the Fugue," fully recreates the Leipzig cantor's inward-grown emotional frenzy and bottomless musical imagination expressed in the guise of technical *tours de force*. Even an notably less powerful piece like the "Partite diverse sopra 'Sei gegruesset'" emerges rejuvenated from Walcha's intelligent treatment.

It may be worth mentioning that the two organs are actually less

(*Continued on page* 67)

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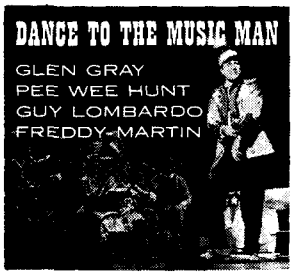

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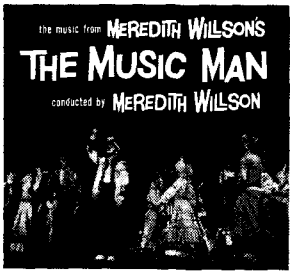

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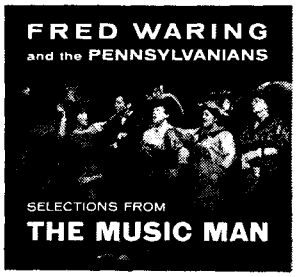

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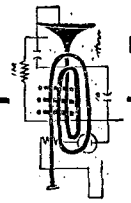


PERSPECTIVES IN JAZZ

Rock 'n Roll—Its Cause and Cure

SOME psychiatrists feel that rock 'n roll fits the emotional needs of today's adolescent like a kid glove. Our leading rebel (ask any parent), the adolescent is torn between his father's command to get a job and his mother's plea to wear his rubbers. He wants to stand on his own feet and be supported—at the same time. In embracing rock 'n roll, the adolescent is standing on his own feet by defying his parents (they hate the stuff) and, simultaneously, he is supported by belonging to a well-defined group of fellow fanatics.

Moral for parents: *adopt rock 'n roll, thereby forcing your children to rebel into classical music.* Or better yet, join your youngsters in listening to rock 'n roll, learn to discriminate between the good and the bad, and help guide their tastes toward the best. For *good* rock 'n roll does exist, and listening to it can be enjoyable.

Today's reaction of shock and alarm is adult and extraneous, an attitude against which the adolescent rebels with sure insight. The outstanding fact about the muscular spasms of Elvis Presley is that they are relatively innocuous. (The undulations of a genius named "Snake Hips" Tucker at the Cotton Club in the late Twenties would have made Presley look like Rebecca of Sunnybrook Farm.) Surely collecting rock 'n roll, dancing to it, and siphoning off energy at stage shows is preferable to muggings and gang wars.

In the history of jazz, rock 'n roll is the latest wave of Afro-American music crashing from South to North, from country to city, and from Negro to white, until it breaks upon the Hit Parade—to the horror of the sponsor. The general public hears diluted versions by white imitators but the adolescent, skidding along the pathway of discovery, comes close to preferring the original. More important, middle-class white youngsters are listening and dancing to a brand of music that colored children have grown up with for the past thirty years.

The music itself is a new, varying, and sometimes exciting blend of pop, gospel, hillbilly, and blues. Personnel and instrumentation consist of vocal groups, instrumental combinations, solo singers—or any combination thereof. Nevertheless, certain characteristics recur: a heavy and danceable off-beat, triplet accenting, a honking saxophone, some variation of the blues form, and all the tricks of current recording. If the worst is produced by ill-assorted vocal groups, certainly the best is by blues singers in the blues form.

The source of rock 'n roll's vitality can be heard on such LPs as "Blind Lemon" (Riverside 125), "Leadbelly's Last Sessions" (Folkways 241-2), "Sonny Terry" (Folkways 6, Riverside 644), "Blind Willie Johnson" (Folkways 3585), and "Big Bill Broonzy" (Folkways 2326, 2586). Tinged with hillbilly and gospel, these singers illuminate with final authority the transition from folk to urban blues, and to *proto*-rock 'n roll. (Listen, for example, to Sonny Terry's "The Woman Is Killing Me.")

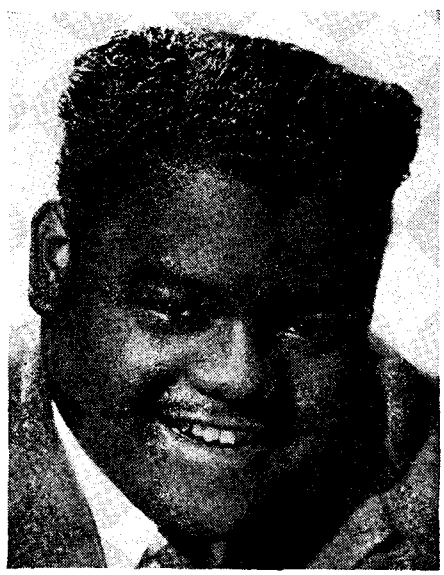
A direct link to rock 'n roll is forged by Joe Turner, the Kansas City blues-shouter, who has recorded both. On "The Boss of the Blues" (Atlantic 1234), he sings "How Long" in the great blues tradition; and on "Joe Turner" (Atlantic 8005), he sings "Shake Rattle and Roll" which carried him to the top of the rock and roll lists and into the pop field. Top-notch women singers are scarce on LP, but "Ruth Brown" (Atlantic 8004) includes the bittersweet "Mama, He Treats Your Daughter Mean;" and "La Vern Baker" (Atlantic 8007) contains the original and rollicking "Tweedle Dee-Dee."

Three men singers, also available on LP, deserve your attention. On "Rock and Rollin' with Fats Domino" (Imperial 9004), Domino adds a boogie-woogie touch to his heavy triplet accenting and sings "Bo Weevil" in a style reminiscent of Leadbelly. On "Singin' the Blues" (Crown 5020), the Mississippi stevedore B. B. King sings some salty blues in the rock 'n roll pattern, flavored with his own archaic guitar-picking. For sheer excitement, "Here's Little Richard" (Speciality 100) presents Richard Penniman, who recently abandoned music to become a minister, belting his way through "Rip It Up" with sure feeling.

In the course of time, the adolescent will attain his own shock of recognition when he discovers Ray Charles. Drenched in gospel and blues, the singing and piano-playing of Charles supplies the link to modern jazz. On his rock 'n roll album, "Ray Charles" (Atlantic 8006), he sings "I Got a Woman" and "Hallelujah," both national hits. On his jazz album, "The Great Ray Charles" (Atlantic 1259), and with the same band, he crashed the jazz market with resounding success.

THE best of rock 'n roll is pickled in a scorn of fortune. Like the blues, it sets a mood and tells a story with double-edged realism. Perhaps the sampler, "Rock 'n Roll Forever" (Atlantic 1239), provides the most palatable introduction, for it includes —among others—the previously mentioned hits of Ruth Brown, La Vern Baker, Joe Turner, and Ray Charles. After listening to this, you may not discover the cause of rock 'n roll, but you will have traveled a long way towards locating the cure: a discriminating understanding of a popular art.

—MARSHALL W. STEARNS.



Ray Charles and Fats Domino—"adolescent shock of recognition."

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Recordings in Review

Wonderful Wagner

WAGNER: *"Die Walküre" (Act III, and "Todesverkündigung" Scene from Act II). Georg Solti conducting the Vienna Philharmonic Orchestra with Kirsten Flagstad, Otto Edelmann, Marianne Schech, Set Svanholm, Grace Hoffmann, Hetty Plumacher, etc.* London A-4225, $9.96.

EVERYONE WHO HAS listened, lengthily, to recorded music has his own conception of the speaker-listener relationship. At its best I think of it, perversely, in visual rather than aural terms—that is to say, of the speaker as a "window" into the studio with as little sense of an intermediary as possible. I have rarely had as complete a sense of communion with a sizable musical performance as in these two "Walküre" discs.

Part of it may be a carry-over from London's stereo disc demonstration last fall, in which the prototype of this material was utilized. Without reference to that experience, however, I would say that the orchestral sound on these "conventional" records—especially the pillar of brass from tubas and trombones through horns to piercing trumpets—is the most credible I know. And when the woodwinds enter with one of those plangent chords Wagner wrote to personify Brünnhilde's pleas to her outraged father, one can pick out the individual elements in the total sound. As for strings, they have not lately been a problem for London, and are in full flower here.

Largely on behalf of the stereophonic resource, London has experimented with placement of the voices to simulate action on an operatic stage. A tricky business at best, it comes off well here partly by skilful supervision, partially because the dramatic action (especially as it involves the Valkyries) is favorable to it. Once they have disappeared and the attention fastens on Wotan and Brünnhilde, the focus remains fixed, as it does in the "Announcement of Death" on Side 4.

Fortunately, the engineering subtleties are concerned with a performance worthy of every consideration, from Georg Solti's large-lined, musically assured, dramatically potent direction of the orchestra to the excellent vocal work from start to finish. Save for an occasional stress at the top, Flagstad is barely different from the Brünnhilde we heard so often at the Metropolitan, Edelmann musters more vocal

breadth than one associates with him, the Sieglinde of Schech is more than acceptable, and even Svanholm rises to his opportunity (in the scene from Act II) with as good a musical sound as his Siegmund had in its best days (a product, no doubt, of very carefully considered vocal production plus adept microphoning).

"Grand Prix" Stravinsky

STRAVINSKY: *"Song of the Nightingale."* PROKOFIEV: *"Lt. Kije" suite. Fritz Reiner conducting the Chicago Symphony Orchestra.* RCA Victor LM 2150, $4.98.

READERS of record reviews have, doubtless with justification, grown weary of reading, periodically, of this or that record as "the best ever" (see the foregoing)! But just as the everchanging world of technology gives us faster planes and longer lasting synthetics, so the pursuit of perfection in recording every so often gives us a closer approach to the nirvana of actuality than has previously existed. I feel no hesitation in saying that the reproduction of these Stravinsky and Prokofiev scores exceeds anything RCA has previously done in this country, and is equal to any "Grand Prix" disc I have ever heard.

It is basic gospel in recording circles that some scores are more phonogenic than others, and we recall an earlier "Kije" (by Scherchen on Westminster) that dazzled the ears when it was new several years ago. Certainly Stravinsky's calculatedly colorful score of 1919 is in the same category, but allowing for all these advantageous circumstances, the results are still cause for congratulations. The triple-track original (there will be a stereo tape of "Kije" soon, and of "Nightingale" later on) has provided a monaural result that is remarkably clean from bottom to top ranges, whether loud or soft, notably free of unwanted noise or mechanical distortion. More than this must be left to audition of the record itself.

What is implicit in the foregoing may also be said directly: Reiner has brought this orchestra to a parity with any in the country where proficiency is concerned (tonal quality is so much a part of acoustical surroundings that relative judgments are risky). Every tile and chiseled detail of Stravinsky's mosaic is faultlessly matched to its neighbor in a total sound as mellow as it is brilliant. The values in the Prokofiev are less jeweled, but as faithfully represented.

Gould in Stride

BACH: *Partitas Nos. 5 (G major) and 6 (E minor), Fugues in E and F sharp major (Book II, "Well Tempered Clavichord"). Glenn Gould, piano.* Columbia ML 5186, $3.98.

ONE OF THE more absorbing musical occupations of the moment is attention to the pattern of Glenn Gould's development. Unlike the procedures of old, when a man of his talent would pursue his development with a certain amount of privacy, the customs of today make the interpreter's chronology from year to year almost as much a matter of durable record as the creator's Op. 1, 5 and 10.

In this "Op. 4" (previous recordings include Bach's "Goldberg" Variations, the three last sonatas of Beethoven, the latter's B flat concerto, and the former's D minor), Gould is back on the high road to enduring accomplishment. Neither partita is in the category of Bach's best-known keyboard music, meaning that Gould must put forth an extra effort to absorb our attentions. To his particular credit, that effort is even more effective in the reflective E minor partita than it is in the more outgoing G major.

It is an enlivening experience to hear the music take shape under his hands, disciplined yet flexible, thoughtful but animated, properly restrained and still possessed of a dynamic rise and fall. To sustain a sequence of movements such as the Allemande, Courante, Air, and Sarabande with the limpid flow and subtlety of statement that Gould provides is heartening indication that his sense of self-criticism is a fully functioning part of his artistic equipment. An interpreter who can conceive of a printed page with this much sophistication need only be true to his own best impulses to move ahead steadily. Side one also contains two fugues from the second book of the "Well Tempered Clavichord" without the associated preludes (one complete unit might have made a better artistic choice). The recording has clarity and tonal perspective, with an occasional suggestion of background humming

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which is, fortunately, suppressed before it becomes intrusive.

Brahms by Flagstad

BRAHMS: *"Vier Ernste Gesänge"; "Treue Liebe," "Am Sonntag Morgen," "Auf dem Kirchhofe," "Wie Melodien Zieht Es," "Alte Liebe," "Bei Dir Sind Meine Gedanken," "Wir Wandelten," and "Dein Blaues Auge." Kirsten Flagstad, soprano, with Edwin McArthur, piano.* London 5319, $4.98.

WHAT WOULD have never been considered within the realm of reality —admiration for Flagstad as a consummate lieder singer—has undeniably come to be obligatory in the face of this disc and its predecessor devoted to Schubert. In the days of her greatest glory, Flagstad recitals were infrequent but recurrent happenings, and always productive of excitement. Most often, however, the excitement was an uncontrollable physical reaction to the abundance and purity of the sound she produced, occasionally a tribute evoked by her response to the idiom of Grieg or another songwriter close to home.

However, what was once a miracle of the ages—her pure vocal plenitude —has now been molded into a miracle of age, in which the depth and meaning of such a sequence as Brahms's "Four Serious Songs" finds her an eloquently inclusive interpreter. None of them pushes her voice beyond its present best compass, the enunciation of texts is remarkably pure, especially in the lower range which remains a viola timbre of ear-filling richness. No previous singer known to me—including Emma Leisner, Rose Bampton, Helen Traubel, and Kathleen Ferrier—has made a good case for considering this material suitable for a female voice, but artistry on the Flagstad level leaves considerations of sex far behind. I still prefer the deeper resonance, hence greater gravity, of such an interpreter as Alexander Kipnis, but there have been few things recently to approach such vocal artistry as Flagstad provides in "O Tod, wie bitter."

The group of miscellaneous songs on side two is almost equally gratifying, especially in "Am Sonntag Morgen," "Auf dem Kirchhofe," "Wie Melodien Zieht Es," and "Wir Wandelten." It is worth mentioning that McArthur's accompaniments rate higher, in composure and mood-setting quality, than was true in other days. London's engineers continue to extend themselves on behalf of "Madame," whose luminous sound only occasionally gives sign of stress or age.

"ORFEO," IN FULL

THOSE who like their "Orfeo" as Gluck wrote it for contralto (originally the male castrati, of course, now the female voice as adapted by Berlioz), with all the ballet music intact, have their wish gratified in RCA Victor LM 6136, $9.96. Though made in Rome, this is more or less the kind of "Orfeo ed Euridice" we have been hearing of recent years at the Metropolitan, with Pierre Monteux conducting, Risë Stevens as Orfeo, Lisa della Casa (yet to be heard in this part at the Metropolitan) as Euridice, and Roberta Peters as Amore.

For those who have been listening to Miss Stevens sing the music of Orfeo since her Columbia excerpts of the immediate postwar period, the principal consideration is: how much and what quality of voice does she bring to this task? Quantitatively it is not quite sufficient in the lower register, to which Gluck has more than a little recourse in the earlier phases of the work (a low G, for example, is a hollow tone in the Stevens range), but ample enough from the second act on. Its quality is expectably variable: best in "Che puro ciel" and "Che farò," rather strident in some of the recitatives.

With or without the vocal strength a true Orfeo requires, Miss Stevens commands respect for the unfailing sense of character she projects, for her participation in the ensembles as one among equals. This is especially rewarding in the later phases of the work, where della Casa's bright, strong sound provides both the blend and the contrast that are desirable. She also sings the solo of the Happy Shade, to much less effect. As Amore, Roberta Peters produces rather too much of her stylized Verdi-Donizetti sound for my taste (her simpler Zerlina-Mozart sound would have been preferable).

Without question, the most valuable contributor to the end product is Monteux, who does not reach exalted heights but proceeds, in a methodical, workmanlike fashion, from first to last to give the performance congruity, style, and a sense of solidity. He is at his best in the ballet music, where questions of vocal suitability are absent, and at the best of that best in the extended portion of side six which presents some music which will be new to almost all "Orfeo" enthusiasts. According to a Peters score to which I had reference, the dances Nos. 46 to 53 are played without interruption, with No. 45 ("Trionfi Amore") used as ensemble conclusion to the whole. Monteux does not make the "Dance of the Furies" the gripping thing it is in the Toscanini-Merriman version of Act II on RCA Victor LVT-1041 (why a conductor of his experience should overlook the darting accents, *sforzando,* which give the violin passages so much urgency, page 69 of this score, I shall never understand), but the more reposeful sections flow beautifully.

Considering the stage of progress the recording art has attained, I would not describe this "Orfeo" as more than acceptable in sound. The orchestra tends to be rather close-up and dry, the voices rarely possessed of the resonant fullness we have heard in numerous other operas. If the Rome Opera House does not provide maximum advantage for this purpose, it would hardly seem worth all the effort to which RCA has gone in the last two or three years to utilize it. Certainly the present product, with or without comparison with those utilizing a tenor (Simoneau) and a baritone (Fischer-Dieskau) as Orfeo, does not settle the question of a fully satisactory phonographic "Orfeo" for any reasonable length of time.

—IRVING KOLODIN.

Pierre Monteux.

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Recordings Reports I: Orchestral LPs

WORK, PERFORMER, DATA	REPORT
Arnold: "Tam O'Shanter," and "Beckus the Dandipratt" overtures, Symphony No. 2. John Hollingsworth and Malcolm Arnold conducting the Royal Philharmonic. Epic LC 3422, $3.98	A cross-section of the more ambitious aspect of the composer known for his ballet ("Homage to the Queen") and film scores ("Bridge on the River Kwai"), showing him to be fond of broad orchestral effects and strong dynamic contrasts. They conform best to the subject matter of the Burns poem, the symphony suggesting some lesser traits of Walton. Fine sound.
Beethoven: Concerto in D. Arthur Grumiaux, violin, with Eduard Van Beinum conducting the Concertgebouw Orchestra. Epic LC 3420, $3.98.	Grumiaux and Van Beinum collaborate on a notably fine interpretation of the demanding work, the violinist marshalling all of his musicianship and instrumental command to productive ends. Where it falls short of the Heifetz-Oistrakh-Milstein standard is in the extra refinement of sound available to these masters. He plays the Kreisler cadenzas to excellent effect. Big, true, well-balanced sound.
Bizet: "Jeux d'Enfants," Ravel: "Ma Mère l'Oye," Stravinsky: "Firebird." Carlo Maria Giulini conducting the Philharmonia Orchestra. Angel 35462, $4.98.	For those to whom Giulini is new as an orchestral conductor, the results are likely to be surprising for his superior sense of tonal values, especially in the Ravel and Stravinsky. He also has the knack of converting this sense into a valuable musical statement rather than showing off the qualities of his orchestra. The Bizet is also well-done within its own limitations. Luminous, open sound.
Brahms: Concerto in D. Yehudi Menuhin, violin, with Berlin Philharmonic conducted by Rudolf Kempe. Capitol PAO 8410, $3.98. Erica Morini, violin, with orchestra conducted by Artur Rodzinski. Westminster XWN 18600, $3.98.	Both conceptions are familiar, worldwide, and both are delivered with maximum skills as they are now responsive to each individual. This gives Miss Morini's performance an edge in suavity and discipline (especially in the finale), with some advantage in strength and largeness of line to Menuhin. Rodzinski's statement of the orchestral score is superior to Kempe's, who seems to give ground now and then to his celebrated partner. Menuhin plays the Kreisler cadenzas powerfully, Miss Morini those of Hugo Herrmann with suitable dash. The Westminster sound seems to me deficient in vibrance and space.
Dello Joio: "Air Power." Eugene Ormandy conducting the Philadelphia Orchestra. Columbia ML 5214, $3.98.	Doubtless this score was well-suited to its primary function (sound background for a lengthy TV series) for it is colorful, vivid, and easy to grasp. However it offers little to engage the Philadelphia Orchestra and its dynamic conductor save, perhaps, a quest for easy profits. As such, it has our best wishes if limited esteem.
Haydn: Symphonies Nos. 92 ("Oxford") and 86 ("Miracle"). Franco Caracciolo conducting the Scarlatti Orchestra. Angel 35325, $4.98.	Surehanded, clearheaded performance of both works, with a kind of lyric approach to Haydn which suits some aspects of them very well; the slow movements, needless to say, in both instances. Otherwise, the treatment tends to be a little reserved, lacking in gusto. Meticulous execution, also recording.
Haydn: Symphonies Nos. 92 ("Oxford") and 104 ("London"). Hans Rosbaud conducting the Berlin Philharmonic. Decca DL 9959, $3.98.	Rosbaud combines the exceptional technical refinement of the Berlin players with his own rarified conception of the music to a result rarely matched in this literature since Scherchen made his first recordings. Neatness of detail and naturalness of pace provide uncommonly balanced listening interest. Lively robust sound, in a real Haydn frame.
Offenbach (Rosenthal): "Gaité Parisienne." Felix Slatkin conducting the Hollywood Bowl Orchestra. Capitol PAO 8405, $3.98.	Brilliantly recorded, well played and sometimes perceptively directed performance of a work whose values have now been not merely well, but over-exposed. Slatkin succeeds best with those sections which are rhythmically animated or lyrically expressive, less well where the original relates to mime or dramatic action. The keen reproductive techniques are sometimes overloaded with sonority, brass especially.
Puccini: "Turandot" (Excerpts). Also: "Bohème," and "Mme. Butterfly," Verdi: "Otello," "Forza," etc. D. Savino conducting. Kapp KCL 9000, 9009, 9007, 9004, 9001, $3.98.	The assumption that there are opera devotees so musically inclined they will welcome their favorites without voices is unquestionably flattering. However they are entitled to more resourceful performances than those provided by a Rome ensemble directed in routine fashion by Savino. The sound is deficient by contemporary standards, at the price asked.
Rimsky-Korsakov: "La Nuit de Noël," "Sadko" (Musical Picture), "Bumble Bee," "Dubinushka," etc. Ernest Ansermet conducting L'Orchestre de la Suisse Romande. London LL 1733, $3.98.	London LL 1733 is likely to become a familiar number to the nation's record clerks, for it contains a tempting assortment of goodies from the ovens of Rimsky *and* Korsakov, appropriately supervised by the skilled hands of Ansermet and his orchestra. "Nuit de Noël" is especially interesting for a sequence of ballet numbers (mazurka, "khorovod," czardas, etc.) to which Ansermet provides typical Suisse Romande response. Vibrant, pure, consistently true sound.
Schubert: Symphony No. 8 in B minor. Artur Rodzinski conducting. Westminster W LAB 7044, $7.50. Philadelphia Orchestra, Eugene Ormandy conducting (also Mendelssohn: "Midsummer Night's Dream" Music). Columbia ML 5221, $3.98.	Those whose fancy it is to pay a premium price for a total of twenty-five minutes spread over both sides of an LP are, of course, at liberty to do so, but they should know that Rodzinski imposes some unSchubertian swells and accentuations on this score. I cannot say that Ormandy is more unpretentiously Viennese, for the temptation to suit the piece to the orchestra, rather than vice versa, is hard for him to resist. The Mendelssohn is more attractive, especially for the virtuoso playing of the orchestra's first desk woodwinds and brass in the scherzo and nocturne.
Stravinsky: "Firebird" and "Petrouchka" (Suites). Leopold Stokowski conducting the Berlin Philharmonic Orchestra. Capitol PAO 8407, $3.98.	Vivid performances and mostly virtuous ones, save for some superstressed horn phrases at the end of "Firebird" which lessen rather than strengthen the effect of this eventful climax. The interaction of the strongminded interpreter and the highspirited orchestra produces a "Petrouchka" that is one of the best available, dramatically conceived, broadly executed. As might be expected—though it is no less wonderful—the Berlin Philharmonic sounds like a "Stokowski orchestra." Broadly resonant reproduction, though the piano is overpronounced in "Petrouchka."
Tchaikovsky: "Nutcracker" (Suites 1 and 2). Artur Rodzinski conducting. Westminster W LAB 7042, $7.50.	Rodzinski's feeling for the idiom and his personal sense of orchestral coloration make these two sides a listening delight. In addition to the familiar first suite—there is, properly speaking, no "Suite No. 2"—the sequence includes "Le chocolat," "La mère Gigone," "Pas de deux," and "Tarantella." Clean, well balanced sound.
Wagner: Prelude to Act III ("Lohengrin"), Overture to "Tannhäuser," "Siegfried's Death Music," "Meistersinger" excerpts, "Ride of the Valkyries" and "Magic Fire Music." Erich Leinsdorf conducting. Capitol PAO 8411, $3.98.	Probably the best record yet to Leinsdorf's credit, embodying a strong yet flexible command of the scores, a vital sense of tempo and ample projection of the dramatic situation inherent in each. The "Walküre" music is particularly well served, with a broad range of dynamics in the "Ride" and acute detail in the "Fire Music." (The transition is neatly made by allusion to Brünnhilde's "Bitte"). The orchestra (composed of top West Coast studio players) gives him both mellowness and fire, a combination honored in the fine reproduction. —IRVING KOLODIN.

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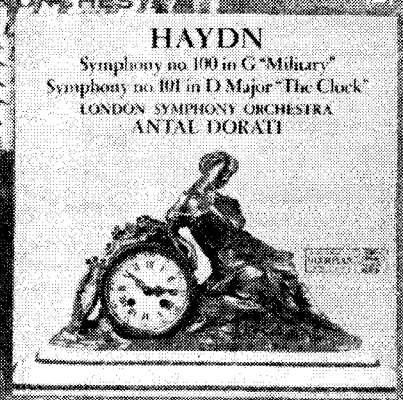

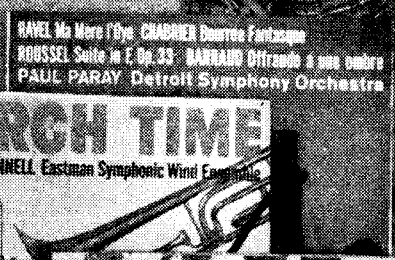
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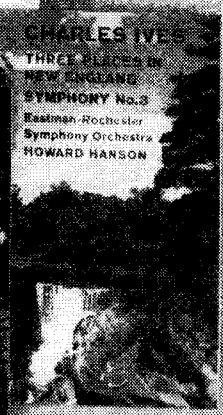

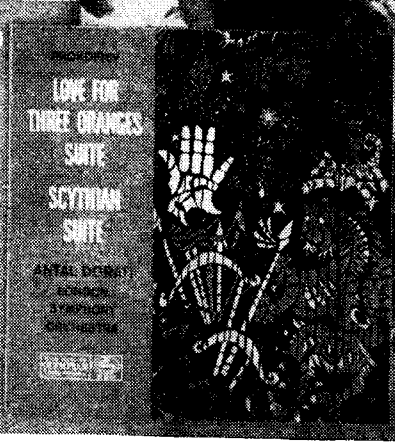

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Recordings Reports II: Miscellaneous LPs

WORK, PERFORMER, DATA	REPORT
Beethoven: Sonatas in C ("Waldstein") and F minor ("Appassionata"). Louis Kentner, piano. Capitol PAO 8409, $3.98.	Kentner's Beethoven runs a consistent course between the academic and the impressionistic, combining solidity of structure with freedom of expression. On occasion (as in the early pages of the "Waldstein") the freedom tends toward affectation. However, one is more conscious of his fine phraseology in the "Waldstein" sonata's finale, the illuminating contrasts in the slow movement of the "Appassionata." On the whole, thoughtful, vitally felt Beethoven, admirably reproduced.
Beethoven: Sonatas Op. 109, 110, and 111. George Solchany, piano. Angel 45014, $3.98.	Solchany's management of the Glenn Gould gambit does not give him a draw, let alone mate. An able enough pianist in his mid-thirties (Hungarian by birth, French by recent residence), Solchany adds little to our knowledge of Beethoven vis-a-vis himself, or vice versa. In order to contain the material on a single disc, the sequence begins with Op. 111, continues with Op. 110 (the turnover comes before the slow movement), and ends with Op. 109. Not a satisfactory issue, save as recording.
Beethoven: Sonata in D minor (Op. 31, No. 2), Chopin: Etudes (Op. 25, Nos. 15 and 18), Mazurka in A minor, C sharp minor scherzo. Dorothy Eustis, piano. Alta 1001, $4.95.	Miss Eustis's pianistic command is best suited for the less demanding music in her sequence (such as the finale of the Beethoven and the Chopin mazurka). Otherwise, her tonal production and dynamic range hardly qualify her to compete with the many illustrious interpreters of these works on records. The recording is not distinguished, for all the claims of "Concert Hall Presence."
Beethoven: Sonata in C minor (Op. 30, No. 2), Mozart: Sonata in F, K. 376. Leonid Kogan, violin, with Andrei Mitnik and Gregory Ginsburg, pianists. Monitor MC 2011, $4.98.	The Beethoven is well played, but it is the Mozart which shows Kogan's refinement, taste, and sensitivity at their finest. It is notable also for the teamwork with Ginsburg, who furthers the good impression of previous collaborations with Kogan. Unfortunately, the sound values are inverse to the interest of the performances, for the Mozart is a USSR product slightly improved on previous standards, the Beethoven made in Paris where contemporary techniques prevail.
Busoni: Sonata No. 2 in E minor, Op. 36a, Concerto, Op. 35a. Joseph Szigeti, violin, with the Little Orchestra conducted by Thomas Scherman, and Mieczyslaw Horszowski, piano. Columbia ML 5224, $3.98.	Of the two works on this disc, the sonata impresses me as the more successfully accomplished, and performed—on the whole—with more artistic perception than in its previous Westminster issue (Max Rostal and Noel Mewton-Wood). In both works, Busoni is more apt in propounding provocative musical ideas than in following them to a logical and satisfying culmination. His immense learning also leads him into unconscious reminiscences (Beethoven, Franck, Brahms) at obtrusive moments. Not the best orchestral reproduction, either.
Frescobaldi: "Canzona Quarta," four "Correnti," "Partita sopra l'Aria di Monicha," three "Gaillards" and two "Partitas." Paul Wolfe, harpsichord. EA 022, $4.98.	Wolfe is an able harpsichordist, clearly devoted to the material he performs. However, Frescobaldi is a composer with whose vocabulary I have little contact, in a period of music (1583-1644) anterior to most of the instrumental music we hear today. Wolfe's annotation, as well as his interpretations, are a real contribution to understanding of both. Very good harpsichord reproduction.
Granados: Spanish Dances (Complete). Eduardo del Pueyo, piano. Epic LC 3423, $3.98.	The several existing recordings of these dances (Echaniz on Westminster, de Larrocha on Decca and Sorian on Ducretet-Thomson) are all above average, which puts more than an ordinary challenge to Pueyo. However, his pianistic talents are equal to any of those, his sensitive inclinations enhanced by finely rounded piano sound which is outstanding for strongly sustained resonance and nicety of detail. Klaus George Roy's annotation is also superior.
Handel: Sonata in G minor (Op. 2, No. 3), Telemann: Sonata in E flat (Op. 1, No. 3), Honegger: Sonatine, Milhaud: Sonata. Gerard and Wilfred Beal, violins, with Harriet Wingreen, piano. Monitor MC 2008, $4.98.	An unusual record, not only for the little-heard literature, but also for the excellence of the performances by the brothers Beal. These twins of twenty-five are equally adept as violinists and musicians, though their interpretative inclinations are stronger with the contemporary than the classical works. Miss Wingreen is well-adjusted to the Beals' ideas of ensemble in this duo material, and the recording sustains a good level throughout.
Lecocq: "La Fille de Madame Angot." (Excerpts). Claudine Collart, Henri Legay, Robert Lilty, Lyne Cumia, and René Bourdon, with chorus and orchestra conducted by Jesus Etcheverry. Epic LC 3424, $3.98.	The enduring values here have more to do with the performance, which is good, than with the work, which has faded. Occasionally, as in the waltz of Act II, or the "Duo des lettres" at the end, the melodic invention sustains the work's reputation, but much of the rest is now rather routine. For those devoted to the opera comique vein, the performance may be recommended for vocal aptitude and lively direction. Good reproduction.
Liszt: "La Campanella," "Consolation No. 3," and other works by Chopin, Debussy, Godowsky, Schumann, Prokofiev, etc. Sascha Gorodnitski, piano. Capitol P 8374, $3.98.	Time has moderated the clangor in Gorodnitski's pianistic attack, and also mellowed his musical concepts, with the result that his playing of the Liszt items noted above heads a disc of superior instrumentalism. Included are the A flat Polonaise and Black Key etude of Chopin, Debussy's "Feux d'Artifice" and "Fille aux Cheveux de Lin," Godowsky's "Alt Wien," a "Barcarolle" and E flat minor of Rachmaninoff, other pieces of Prokofiev and Paderewski. Some of the interpretative inclinations are highly personal, but the quality of artistry is impressive. Fine sound.
Moore: Suite, Op. 95, Vivaldi: Concerto Grosso, Op. 3, No. 11, Jongen: Two Pieces, Bartók: Old Dance Tunes (Nos. 7-15). Laszlo Varga, Nathan Stutch, Martin Ormandy and Anthony Sophos, 'cellos. Decca DL 9946, $3.98.	The excellent qualities of the New York Philharmonic cello quartet hardly have the opportunities they merit in these works, of which only the Moore and Jongen were written for the strings utilized. The arrangements of the others (by Varga) are well done, but the similarity of tone color diminishes general interest in a group of works which are, of themselves, specialized in appeal.
Mozart: Trios in G (K. 496), and B flat (K. 502). Lili Kraus, piano, Willi Boskovsky, violin, and Nikolaus Huebner, 'cello. Haydn Society HS 9001, $5.95.	Cherishable examples of ensemble playing, especially in the G major, a more substantial, rewarding work than its successor. Kraus is in sparkling form throughout, the sound of her instrument reproduced with fullness and warmth. This important consideration applies also to Boskovsky's violin, whose suavely Viennese sound accords well with Kraus's. Huebner does well with what there is for the cellist to do in these works.
Porter: Quartet No. 8. Stanley Quartet. Carter: Eight Etudes and a Fantasy. Members of the New York Woodwind Octet. CRI 118, $5.95.	Porter's idiom is more difficult to assimilate than Carter's, but with a little application it provides access to a moody, well-written work which is also very well performed by the Stanley Quartet (an organization affiliated with the University of Michigan). We learn from the notes by Peggy Glanville-Hicks that the work was commissioned by them, and the performance is testimony to their pride of ownership. The Carter works are much less subjective, designed to search out the aural possibilities in the woodwind quartet. Lively listening, as much for acute reproduction of the unusual tonal combinations as for the good performance. —I. K.

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Tapes in Review

Rubinstein's Beethoven

BEETHOVEN: *Concerto No. 4. Artur Rubinstein, piano, with Josef Krips conducting the Symphony of the Air.* RCA Victor stereo-orthophonic tape FCS-60. $16.95.

ONLY A FEW years ago the choice of Artur Rubinstein as recording artist for the complete Beethoven piano concerti might have been regarded by some as an instance of less than perfect casting, even though he then appeared to be already at the peak of his maturity. Since then his approach to the piano, in both an exterior and interior musical sense, has been one of increasing refinement, of a consistently deepening concern for values sometimes ignored earlier.

Victor's choice of the Fourth Concerto as the first of the concerti to be released on tape might almost have been deliberately calculated to point to Rubinstein's growing sense of identification with such music. Of the five concerti, this demands the greatest discipline, the purest candour, and what is for a soloist a unique abrogation of self. Rubinstein, meeting the music on its own terms, generates a communicative power that places his interpretation among the finest.

In his own crucial role, Krips contributes notably to the overall poise of a performance that is well integrated, free of excesses, and marked by close collaboration. Unfortunately, the recording itself is not up to RCA's best standard, an unresonant piano tone lending unnatural hardness to such passages as the cadenza's opening notes. The overall sound has a lustreless, curiously veiled quality, so consistently present as to suggest that it is less a matter of monitoring than of some organic flaw in the recording process.

Bernstein without Robbins

BERNSTEIN: *"West Side Story." Carol Lawrence, Larry Kert, Chita Rivera, Art Smith, with Max Goberman conducting.* Columbia stereophonic tape TOB-13. $23.95.

HOW MUCH OF a Broadway musical's appeal can be captured in recording is hard to say, but since only the aural elements can be retained their delivery assumes heightened importance. That without its visual trappings "West Side Story" forfeits a substantial part of its attractions as theater can properly be supposed. However, what remains has been (except for an ill-defined ending) so efficiently presented that even one who has not seen the stage production can, with the aid of an accompanying synopsis, get a reasonably clear idea of the action revolving around the love affair between a member of a New York street gang and the sister of the rival gang's leader.

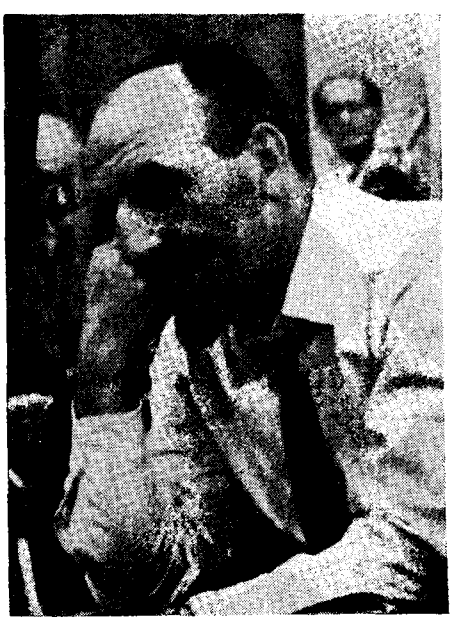
By pin-pointing a sound source and following its course around the stage, stereo manages to create a fairly clear visual illusion of the physical activity it accompanies. This is an advantage the disc does not have, nor does the disc as successfully produce the effect of living presence that lends credence to the rather touching love scenes or the skirmishes of the rival gangs.

On stereo, also, Bernstein's various and generally vital score emerges under Max Goberman's experienced direction with no loss of expressive force. The singers are not exceptional, but they deserve praise for their scrupulous enunciation of the dialogue and lyrics.

Dvorak a la Bamberg

DVORAK: *Symphony No. 5, "From the New World." Heinrich Hollreiser conducting the Bamberg Symphony.* Phonotapes stereophonic S-902. $12.95.

AS IF TO erase the doubtful impression made by their performance of the "Rosenkavalier" waltzes (November "Pre-recorded Tapes"), Hollreiser and the Bamberg players have come up with a lively and sensitive treatment of Dvorak's most enduring symphony. That the work can also be endearing has already been proved in LP recordings by Kubelik and Ormandy, and that it can be intense and sinewy as well, in recordings by Szell and Toscanini.



Goberman—"experienced direction."

Nothing in the present rendition is likely to challenge any of these established readings, but those qualities it has to offer were recorded under the happiest of acoustical conditions, to judge by the evidence of a tape that faithfully preserves the character of the orchestra's playing. Thanks to expert engineering and Hollreiser's well-considered efforts, the orchestral sonorities are rich but not inflated, the solo voices well defined. No credit is given for the lovely English horn work, but its finely-inflected phrasing adds much to the slow movement.

Propulsive "Printemps"

STRAVINSKY: *"The Rite of Spring." Jascha Horenstein conducting the Southwest German Radio Orchestra, Baden-Baden.* Phonotapes stereophonic S-903. $12.95.

DISCINGS of Stravinsky's "Rite of Spring" are not scarce, with virtually every major recording company numbering in its LP catalogue a performance by one or another ranking conductor. Vox, on the other hand, continues to make a direct bid for the tape collector with this second Stravinsky release recorded in Europe and distributed here under the Phonotapes label.

This latter effort is even more impressive than the preceding "Firebird" release (December "Tapes in Review"), and strengthens the impression then made that Horenstein unleashes the daemonic in Stravinsky's music to an unusually exciting degree. The only other "Rite" on tape with which I am acquainted is Monteux's performance for Victor (ECS-67), but whereas that is admirably schooled it lacks the urgency of Horenstein's.

Phonotapes' version is the expanded one of 1947, and its enriched orchestral coloring contributes to the heightened sensory impact, but the propulsive force lies in Horenstein's somewhat brisker tempo and more boldly stated rhythms. Stereo is, of course, equipped to make the most of any dramatic factors, and while there is little to choose between the Monteux and Horenstein versions in respect of recording quality (both are excellent, with Victor's bass slightly more prominent), the Horenstein version gives the multi-channel process more to work on.—MILDRED NORTON.

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Recordings Reports: Pre-recorded Tapes

WORK, PERFORMER, DATA	REPORT
Black Watch Pipe and Drum Tunes. Black Watch Royal Highland Regiment. Phonotapes SC-410. $2.98.	As part of its popular priced Cameo series, Phonotapes offers a brief but challenging encounter with bagpipe tunes, calculated to leave a lasting impression on the ear. The gallant Highlanders hew out this strange, craggy music in a manner to lift the spirits of the dourest Scot. As the corps marches past in review its progress is almost visually patent. A Folkways recording.
Grieg: Two Elegiac Melodies. Edouard Van Remoortel conducting the Pro Musica Symphony, Vienna. Phonotapes SC-406. $2.98.	Another Cameo series release, which presents these two romantic essays in a sensitive, well-recorded performance. Van Remoortel preserves their songful tenderness, sustaining the lyric line simply, as befits their gentle setting. The orchestra sound is very good, the delicate but creamy texture of the strings particularly nice. Cameo reels are short, comprising only briefer items, but all of the selections are complete and the reproductive quality compares well with Phonotapes' regular series.
Khatchaturian: "Sabre Dance"; Albeniz: "Tango in D"; others. Marco Gregory and his Orchestra. Concert Hall EX-60. $8.95.	Although these several selections are promisingly labelled "Champagne at the Pops," they prove upon decanting to be only vin ordinaire. In addition to those listed, the album contains similar extracts from Meyerbeer, Offenbach, Moussorgsky (Gopak), along with Ketelbey's "In a Persian Market." The orchestra performs ably enough but the impression is more of effort than of effervescence. The recording is not Concert Hall's best.
Offenbach: "The Tales of Hoffmann" (excerpts); "Orpheus in Hades" Overture. Arthur Fiedler conducting the Boston Pops Orchestra. RCA Victor ACS-49. $6.95.	Not a wholly successful effort in more than one respect. The "Orpheus" overture has a muffled, unresonant quality, and the definition of orchestral voices is less sharp than Livingston's release of the same (722/BN). The Boston ensemble performs commendably, but Fiedler's rather earth-bound approach makes less than it might of the music's gayer touches. Both pieces are drawn from the more comprehensive "Offenbach in America" disc (Victor LM 1990).
Offenbach: "La Belle Hélène" Overture; "La Perichole" Medley. Arthur Fiedler conducting the Boston Pops Orchestra. RCA Victor BCS-50. $8.95.	Further pressings from the Offenbach vineyard, likewise excerpted from the above collection. Here, however, everything goes along jauntily, with a deftness nicely geared to the music's character. The orchestra plays with a wider expressive gamut than is sometimes the case, and its fine tone is well preserved by a clean, live recording.
Pipes, Pedals and Fidelity. Buddy Cole at the Pipe Organ. Columbia JCB-2. $13.95.	From Bach to Buddy Cole is quite a gamut, but the pipe organ proves its staying powers with this sentimental journey. Such familiar favorites as "Jeannine," "The Peanut Vendor" and "Every Time I See You" make up the nine selections, each arranged to demonstrate a particular quality of the modern theater organ. Cole's experience as a cinema organist is turned to dextrous account, his work with instrumental combinations giving his organ arrangements the effect of a lush dance orchestra. Very good sound.
Showcase for Symphonic Band. Herman Clebanoff conducting the Chicago Symphonic Band. Stereophony C-141. $8.95.	This group of ten pieces, each averaging three minutes in length, is presented with skill and taste. Each exploits the clean, bracing timbres of winds and brasses, the contrapuntal play of which is exposed by a recording of exceptional clarity. The players are uniformly expert, Clebanoff's conducting sympathetically shaded. The enclosure of a well-designed, intelligently annotated folder is a welcome gesture toward a dignity of packaging thus far deplorably neglected for tapes.
Strauss: "Emperor Waltz"; "On the Beautiful Blue Danube." Fritz Reiner conducting the Chicago Symphony. RCA ACS-87. $6.95.	Reiner's affinity for the Strausses extends to Johann as well as Richard, according to the evidence herein contained. While one might prefer that Reiner's considerable gifts were expended on music of more substance than Viennese waltzes, it is hard to resist their appeal as presented here. Without trying to make more of them than they are, he realizes their maximum of charm with an easy, lilting pace.
Strauss: "Morning Papers," "Village Swallows." Fritz Reiner conducting the Chicago Symphony. RCA Victor ACS-63. $6.95.	Like the preceding album, this contains waltzes from the considerably more inclusive Victor disc (LM 2112) from which the present reel takes its title of "Vienna." The "Village Swallows" waltz is by Johann's brother, Josef, but both brothers are royally treated by an orchestra well briefed on the function of a rhythmic afterbeat. An airy, open recording contributes further to the buoyant effect.
Sibelius: Symphony No. 2. Eugene Ormandy conducting the Philadelphia Orchestra. Columbia NMB-12. $12.95.	Silken orchestral texture and rich sonority are among the impressive factors in a release which presents Sibelius' orotund phrases with fine depth and definition. Ormandy's care for orchestral consonance is as much in evidence as ever, his straightforward treatment of this discursive music resulting in an unexaggerated, although agreeably spacious, performance. The recording itself is well-balanced throughout its wide dynamic and coloristic range, the quality clean and vital.
Tchaikovsky: Waltz from "Eugene Onegin." Heinrich Hollreiser conducting the Bamberg Symphony. Phonotapes SC-403. $2.98.	Another in Phonotapes' low-priced Cameo series, this release doesn't quite come up to scratch. Hollreiser sets a bright pace, and the musical voices are satisfactorily defined, but the shallow recording lends a raw, brittle quality to the playing that other releases do not indicate as characteristic of this orchestra. The bass is also deficient.
Ward: "America the Beautiful"; Loesser: "The Ballad of Roger Young"; etc. The Cadet Glee Club, West Point. Phonotapes S-709. $11.95.	The singing of these 95 fresh-voiced cadets could probably hold its own in any confraternity of glee clubs, but it cannot approximate the vocal finish of a professional group. The tape, recorded during the corps' concert appearances at sundry New York high schools, was made under insurmountably adverse conditions, and the inclusion of applause after each number consumes footage that might have been better employed. Arrangements of the nine songs and ballads ("Black is the Color of My True Love's Hair," "Song of the Vagabonds," etc.) are agreeable enough, and the group is nicely disciplined. As a release, however, it is scarcely up to commercial standard. —M. N.

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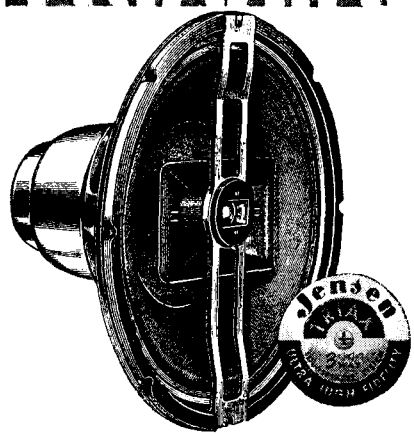

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TALES OF FELSENSTEIN

BY JOSEPH WECHSBERG

BERLIN.

ONE OF the most gifted, most controversial, and least known operatic producers on the Continent is Walter Felsenstein, a fifty-five-year-old Viennese who is the winner of many prizes and awards in the Communist world and for the past ten years Intendant of the Comic Opera in East Berlin, the former Metropoltheater and the first opera house rebuilt in Berlin after the war (with Russian help, of course). Felsenstein early rebelled against his middle-class Viennese background and the way opera was produced there, as a "concert in costume"; his idea of producing opera was a synthesis of drama, music, gesture, and singing, a sound idea if not exactly a new one (it was developed a hundred years ago in the *Gesamtkunstwerk* of an earlier, non-Marxist revolutionary, name of Richard Wagner). In the musical theatres of the East, which are state-supported and untroubled by financial worries, Felsenstein was able to realize his conception. He has spent up to one year on rehearsals of a single opera. No detail is left to chance or improvisation. Felsenstein rehearses his artists until they are singing and acting robots whose sounds and gestures are completely integrated. He avoids adaptations and goes back to the original version whenever possible. He produced brilliant performances of "Carmen," "The Magic Flute," and a notably revolutionary "Marriage of Figaro," in the proud tradition of Beaumarchais.

Felsenstein's latest *tour de force* is a stunning production of Offenbach's "Tales of Hoffmann." This work has always been a Godsend to experimental producers since it is unfinished and leaves room for "interpretation." Offenbach died in Paris on October 5, 1880, when rehearsals were about to start; he'd left only a piano score with some notes on the orchestration, which was later done by Ernest Guiraud, a Wagnerian, who added recitativi instead of the spoken dialogue that Offenbach had intended. In Paris they omitted the "Barcarole" act because the opera seemed too long, but the "Barcarole" was popular and had to be performed, so it was being sung by an invisible chorus in the Antonia act, and poor Antonia was moved to Venice, a bad place for a t.b. patient. A few months after the Paris premiere the Vienna Ringtheater burned down on the night of the second "Hoffmann" performance, and hundreds of people perished in the flames, which made "Hoffmann" locally taboo for years. In 1887 Offenbach's original piano score was lost during a fire in the Opéra Comique, and ever since it has been impossible to restore Offenbach's original.

In 1901 Gustav Mahler, no man to be afraid of local taboos, produced "Tales of Hoffmann" at the Court Opera in Vienna, with Marie Gutheil-Schoder performing the three women's parts, a formidable feat of versatility and endurance that later was repeated by Jarmila Novotna and Irmgard Seefried. In 1905 Hans Gregor put on a fatal production at Berlin's Comic Opera with so many changes that little remained of Offenbach's work. Coppelius was made to sing an aria of Dapertutto, and Giuletta had to sing a love duet with Niklaus, supposedly her enemy. The Venice act was put in the middle, and stayed there, in countless "Hoffmann" productions all over the world, for many years to come. In 1931 Max Reinhardt put up a monster-show of "Hoffmann" which was more Reinhardt than Offenbach. Lately, people have gone back to Offenbach. In 1944 a "Swiss version" went back to the original sequence of the acts—the Antonia act followed by the Giulietta act—which was produced in 1954 at Covent Garden and last year at the Vienna Opera.

FELSENSTEIN, unwilling to make any compromise, goes farther back, to the drama "Les Contes d'Hoffmann," by Jules Barbier and Michel Carré, and to the original stories of E. T. A. Hoffmann. He rewrote the text, eliminated the recitativi, and his collaborator

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Karl-Fritz Voigtmann put into the Olympia act an aria from Offenbach's "Maitre Petronilla," for reasons known only to Felsenstein. The opera begins with a prologue in which Hoffmann's Muse becomes his friend Niklaus (which is correct). Felsenstein is completely successful in establishing the grotesque, ghostlike, demoniac mood that surrounds Hoffmann's stories. He uses effectively the contrast of strong light and utter darkness. When Olympia is stolen by Coppelius the scene becomes dark and lights move erratically through the darkness—people looking for her. After Giuletta's death by poison darkness again falls on the aftermath of murder. There are more tricks and effects than in a magician's bag. The Muse gets man's clothes from the sky, and her robe flies off there. The colors are brilliant, the sets are baroque, the effects naturalistic, the illusion magical. The atmosphere of E. T. A. Hoffmann's prose is perfectly created —a mixture of fantasy and caricature. Not one person onstage behaves like a normal human being; the singers act more like symbols of a shadowy never-never world. All that may sound frightful and boring but it is extremely exciting theatre.

Olympia is a mechanical automaton, singing her famous staccato aria like a gramophone with the needle stuck. Antonia is a hysterical soprano whose crazy ambition to sing, sing, sing drives her into death. There is no warmth about her. Giuletta is a parody on a latter-day Sarah Bernhardt. Felsenstein creates a special scene for the duel, followed by a last scene in the boudoir of Giuletta. Opera audiences in the West who were brought up on the customary—and often dull—"Hoffmann" performances in the repertory would get quite a shock.

Felsenstein doesn't work with star singers, but there were good performances by Hanns Nocker (Hoffmann), Melitta Muszely (three women), Rudolf Asmus (the villains), and Werner Enders (Franz), and an exciting reading by the Czech conductor, Václav Neumann. Rudolf Heinrichs created the sets and George Brandts the effects. The real star of the performance is, of course, Felsenstein. You may like or hate what he did, but you will not be bored for a moment, which is more than can be said for many "Hoffmann" productions we have seen in the past years in the opera houses of Vienna, Paris, London, and New York.

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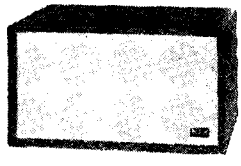

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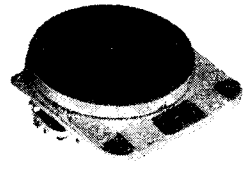

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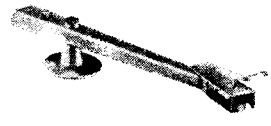

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How to Listen "Faster" (or Slower)

THE latest of a series of magnetic tape machines designed to permit the reproduction of sound in more, or less, time than that required to make the original recording, without altering the pitch, will shortly be purchasable in this country. It is called the "Acoustical Time Regulator," and will probably be put to immediate use by the broadcasters of this country.

The Acoustical Time Regulator, like the others of the series, utilizes a rotating magnetic head as a basic element of its design. The first rotating magnetic head was invented by German army technicians in the early 1940s. It was the distinguishing element of a German army recorder (one of the "Tonschreibers") used for coding and decoding secret communications. Since then, rotating heads similar in principle have been employed in tape, and film, editing machines (*e.g.* the CBS Edispot and the Tempelhof Film Studio's editing consoles), the Ampex videotape recorder, the Fairbanks-Everitt-Yeager Time or Frequency Compressor and Expander, and possibly in others.

The operating principle of a rotating playback head is not difficult to understand. When a tape is recorded on a standard tape recorder at fifteen inches per second, for instance, it must be played back at the same speed for proper reproduction. If it is played back at a higher speed the pitch will be proportionately higher, or, inversely, if it is played back at less than the recording speed, the pitch will be lower. The factor that determines the pitch of the sound reproduced is the speed at which the recorded tape passes the stationary playback head. When, however, we make the playback head a multiple-head, *rotating* assembly, we can control, within exact limits, the total playback time of a recorded tape without altering the pitch of the sound recorded. We can do this because the speed of the tape *relative* to the speed of the rotating playback heads remains the same as when recorded. If we want to reproduce a tape in less time than it took to record it, we increase the tape speed by the desired amount and then cause the motor-driven rotating head to revolve in the same direction at such a speed that the difference in speed between these two elements is the same as the recording speed. Reversing the operation, we can play a tape back in *more* time than it took to record it. In this case the tape speed is decreased by the desired amount and the rotating head is driven in the opposite direction—the ensuing sound, if the controls have been properly set for relative speed, is in correct pitch. In the first case sound is compressed in time because the rotating head *skips* bits of recorded sound; in the second case sound is expanded, or stretched, because the rotating head repeats bits of recorded sound.

Compression or expansion of sound (without excessive degradation) is possible within the limits of, roughly, 50 per cent compression to 100 per cent expansion. (These are the figures for the experimental Fairbanks-Everitt-Yeager machine. Figures for the Acoustical Time Regulator are approximately the same.) The process adds some distortion to that already present in the recording, but its advantages in many applications are obvious.

For one thing there is the probability of increasing the rate at which intelligent listening can take place. For quite a long time speech researchers have been aware that we can understand words spoken at a rate faster than we can properly enunciate them. When tape recorders became available, these speech researchers eagerly fastened upon them as a means of discovering just how many words per minute an intelligent listener could understand.

One of these research groups was, and is, headed by Professor Grant Fairbanks, Director of the Speech Research Laboratory of the University of Illinois. After some years of research in speech rates, performed by means of tape editing, he and two co-workers (Dr. W. L. Everitt and R. P. Yeager) hit upon the idea of employing a rotating head to cut out parts of speech sounds without going through the tedious process of cutting and splicing together tiny bits of tape. Since 1953, they have discovered that an intelligent listener can understand words spoken at a rate almost twice that of normal (141 words per minute) speech. The words, of course, must be connected in meaning, and the accelerated speech must contain all the normal rests and moments of emphasis of the original. A man trying to speak at this accelerated rate of 282 words per minute

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would most likely not be understood, since he would tend to slur, lose emphasis and not observe proper rest periods; but his *normal* speech, accelerated by means of the rotating-head machine, would be 95 per cent intelligible at 282 words per minute.

The applications of such a machine, just as a speech compressor, are interesting and varied. Aural learning of languages, for instance, could probably be accomplished in less time. More news could be broadcast within scheduled news periods. Directors of recorded radio programs in general would not be plagued by the need for "cutting" dialogue at the last moment in order that the show not run over the scheduled time. Taped orders and instructions could be transmitted by telephone at great savings in toll charges.

Let's not forget the other uses of a compressor-expander machine; it can expand sound, in time, as well as compress it, and it can also compress and expand sound *frequencies*. In the *time* expansion mode the machine would be valuable to interpreters, to typists transcribing dictation, to musicians learning an intricate musical passage, to language students learning correct pronunciation—the possibilities are numerous. In contracting and expanding the *frequency* range of sound the machine suggests interesting applications. Chief among these would be the compression in frequency of sound transmitted over telephone lines. A wide-band telephone circuit is very expensive to build and maintain. A frequency compression-expansion device could use a comparatively narrow band with consequent economy.

The most engaging aspect of compression-expansion of sound is that no one, including myself, knows how far the idea will snowball. I can foresee two-minute-long radio commercials put on the air in one minute. I am sure that the musical gadgeteers will have a lot of fun compressing funeral marches to fast tempi and stretching the Minute Waltz; but how will television use the idea? What with proposals for subliminal suggestions flashed on the video screen accompanied by sounds contrived to appeal to the psyche and to keep the conscious *and* subconscious mind receptive, the future of compression-expansion of sound on TV could be extremely challenging. Perhaps as a finishing touch, some talented engineer will come up with a compression-expansion device for the picture side of this twin medium of recorded scenes and sounds. Then, at last, will time be controlled in its flight—and all will be well in the compressed—or expanded—world of broadcasting.

—JOEL TALL.

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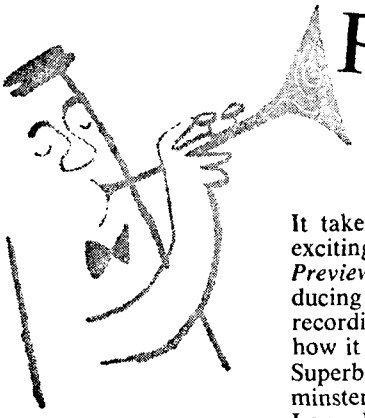

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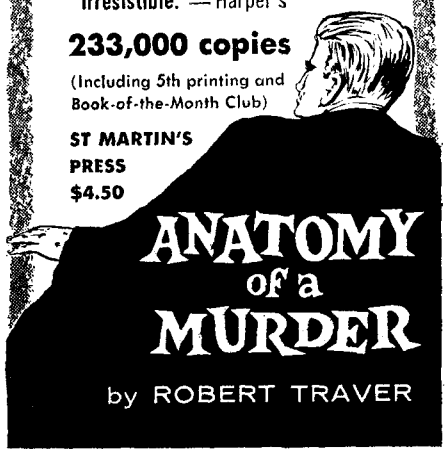

ANATOMY of a MURDER
by ROBERT TRAVER

THE OTHER SIDE

No Caruso, No Jenkins

HMV's 1958 Deletions List, which has just been published and which will become effective after September 30, may well give rise to blank incomprehension among those who had not fully realized the ultimate significance of the break between Nipper's British guardian and RCA. What it amounts to is nothing less than the decimation of HMV's classical LP catalogue to something like half its present size through the removal of all but the merest handful of Victor recordings. In terms of artists, it means the disappearance from the British market—at any rate until such time as they can be reissued on the RCA label—of virtually the whole recorded output of Toscanini, Stokowski, Koussevitzky, Rubinstein, Horowitz, Heifetz, and many celebrated singers, from Caruso to Florence Foster Jenkins. Things might not look so bad if only RCA could be prevailed upon to announce, before it is too late, which of these records are scheduled for re-issue over, say, the next two or three years; but, despite the fact that such a frank statement should be to RCA's advantage, collectors will probably have to be guided by instinct in planning their eleventh-hour purchases. The parallel case of Columbia/Philips, though it did not cover nearly as wide a field, offers little comfort since most of the discs affected by the earlier realignment have not so far been restored to us.

There has been some suggestion during recent weeks that RCA's Camden label may soon appear on the British market and that would constitute an event of unusual interest for, provided that these discs were to be offered at a cost of about £1 (proportionate to their American price), they would be the first cheap LPs ever to be offered in these islands —apart from record club products, of course. Meanwhile another label, that of Argo, has become attached to the Decca camp and we can only hope that this small company, in forfeiting its independence, will at least retain some measure of its erstwhile enterprise and individuality. The first release to be announced under the new regime establishes a fresh transatlantic link with Boston Records by the issue of percussion works by Chavez and Farberman and the Zimbler Sinfonietta's somewhat dry version of Vivaldi's "Four Seasons," while home-made contributions include "Old Possum's Book of Practical Cats" read by Mr. Eliot himself (sans Raws-

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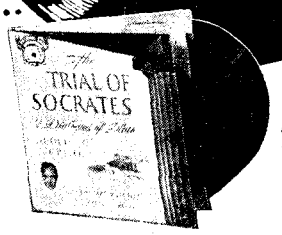

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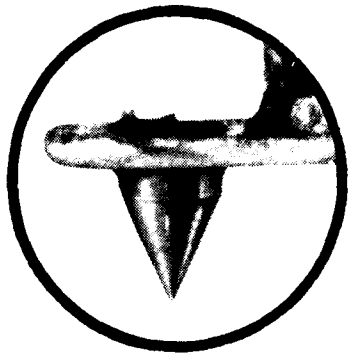
throne) and "An Easter Matins" sung by the Choir of King's College Chapel, Cambridge, directed by Dr. Boris Ord.

Decca's eagerly awaited recording of "La Gioconda," with its five-star cast of Cerquetti/Simionato/del Monaco/Bastianini/Siepi, will surely delight that large army of opera-lovers which looks upon the art of singing as a branch of athletics. I doubt whether another operatic set produced during the present decade can boast such an assemblage of superbly robust voices and, in a work of this character, that seems to me more than half the battle.

The new Ansermet "Sacre du Printemps," though tonally superior to the earlier version, is unlikely to satisfy those who value the remarkable score principally for its starkness and savagery. Ansermet's ear is far too fastidious to allow the music to be treated as a mere compendium of hi-fi tricks with drums in perpetual close-up; I, for one, find the performance uncommonly musical and of great cumulative power, even if some of the more obvious passages are apt to sound more exciting in other hands and the orchestral playing occasionally falls short of perfection.

Other recent Decca contributions include Mozart's "Haffner" and "Jupiter" Symphonies played by the Israel Philharmonic under Krips's rather tame direction; Haydn's "Miracle" and "London" Symphonies receive stylish yet somewhat unimaginative performances from Münchinger and the Vienna Philharmonic, while Knappertsbusch leads the same orchestra in a Brahms album—"Haydn Variations," "Tragic" and "Academic Festival" Overtures, and the "Alto Rhapsody" (Lucretia West is the warm-voiced but not entirely secure soloist)—combining a high degree of textural subtlety with tempi that are relaxed to a degree at times approaching inertia.

The vagaries of the calendar, placing the publication of this RECORDINGS issue on the earliest possible date, prevent me from commenting upon Decca's major February release, the first complete recording of "Arabella" (with della Casa, Gueden, and George London, on four LP discs), as well as the substantial EMI list to which I already referred a month ago. Which leaves me to conclude this report with the sad and totally unexpected news of the death, last month, of Ataulfo Argenta who, while still only in his forties, had in recent years established himself as Spain's leading conductor and whose lively Decca recordings—the most recent being Debussy's "Images" with the Suisse Romande—held out considerable promise for the future. —THOMAS HEINITZ.



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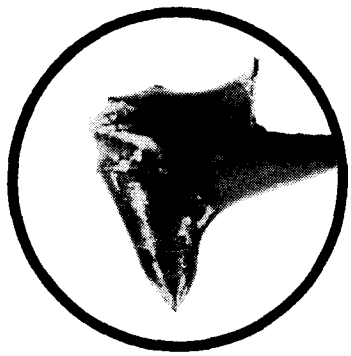

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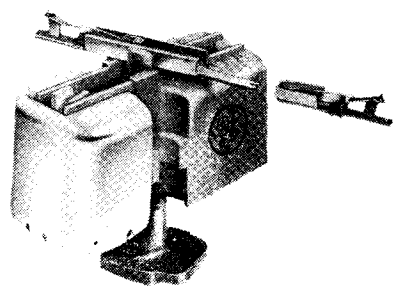

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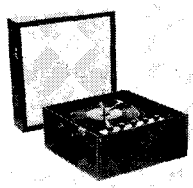

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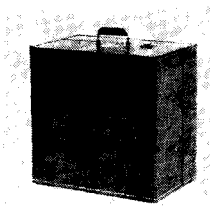

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Continued from page 41

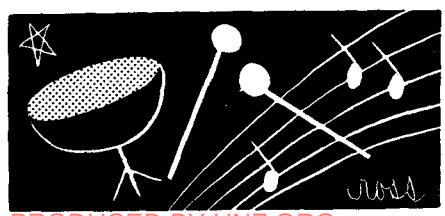
tential profits of . . . a mass audience, in order to render a service, however desirable, to a smaller, more select audience." Thus the new service might "'black out' a portion of the general public."

In the midst of the recent Congressional hearings, newspapers throughout the country urged that the Subscription TV tests be started as planned. The *Cleveland Plain Dealer* says that "no one will (know) whether the thing is a bane or a boon . . . until it is given a chance to succeed or fail on its merits." The *Denver Post*, *Chicago Daily News* and *Providence Evening Bulletin*, among many others, agree.

There are still 1,200 unused TV channels in the country, but most of them are in the *ultra* high frequency area above Channel 13. Most receiving sets are in the *very* high frequency band below it. Some groups would put Subscription TV in the UHF band, or confine it entirely to wired TV.

Ignoring the fact that fourteen network evening programs are now the shootin' variety of "westerns," more of these are being planned, and still other programs such as "Dragnet" and "The Lineup" pile up mayhem elsewhere, without the help of desperados and posses, the now rather badly scared networks tell Congress and the rest of us about their "contributions." They use such words as "culture," "scientific progress," "history-making events," "reporting in depth," and "balanced programming." They emphasize "Antigone," "Richard III,'" "A Bell for Adano" and "Our Town," to the comparative exclusion of Lucy and Ed Sullivan and Lawrence Welk.

In providing stations and the public with a total 10,421 hours of programs annually, the three networks let us guess that some substandard shows *might* have crept in. But they doubt whether, even on a limited basis, Subscription TV would greatly improve the situation. CBS points out that, "of forty-six new shows opening on Broadway in 1956 . . . only seventeen ran more than twelve weeks." Such productions could be broadcast, not from the theatres, but only from "multi-set studios." In 1956 the Metropolitan staged twenty-eight operas. In



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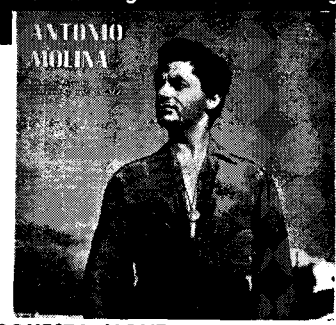

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addition to offering operatic scenes "on such programs as the 'Ed Sullivan Show' . . . network television has recently staged eleven complete operas."

Network executives are sure, however, that Subscription TV will "compete (and vigorously) with the networks for talent."

One gathers from their pronouncements that without commercial TV the American economy would fall. CBS president Frank Stanton points out that the doubling of the nation's production and sales in the last twelve years coincided with "television's explosive entry on the American scene."

Yet, for all this, advertiser-sponsored network TV is "delicate." Stanton told affiliated stations in January of the "complexity and delicacy of the mechanism." Eight days later Robert W. Sarnoff, president of NBC, warned the House committee that "television is a delicately balanced mechanism."

In fact these two, and Leonard H. Goldenson, president of ABC, are ready, if need be, to scuttle the sponsored ship. "Our experience and know-how in the entertainment field," says Goldenson, "should enable us to take a leading position" in Subscription TV. CBS will, "if we must, dive in—and swim in pay television just as hard as we can." NBC would have "to go into pay TV or go out of business."

Meanwhile, they fear "the public would be the loser." There's a lot of network "concern" about "fencing off the best for the carriage trade . . . Pay TV can succeed only by cannibalizing free television," with viewers for the first time being "divided along economic lines . . . Public service programs, of limited boxoffice appeal, would be early casualties."

Even limited tests would give the "pay interests a golden opportunity to infiltrate, beyond recall." Sarnoff urged the House committee to ask the FCC to postpone them "until the Congress has resolved this public policy issue"; to report favorably on proposed legislation that would keep broadcast channels from Subscription TV, and to "take appropriate action to expedite enactment of this legislation by the Congress."

The president of the National Association of Broadcasters, Harold E. Fellows, also thought that in this situation the FCC should get "specific guidance by Congress." He joined, however, with the network men in saying that "the best . . . programs would *inevitably* go over to pay television, should a successful nationwide system be established." If only 10 per cent of people who saw last fall's World Series "were to pay fifty cents, the take for baseball would be

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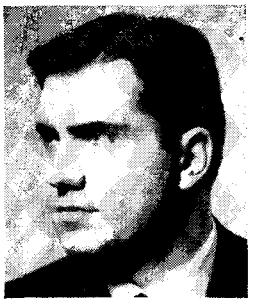
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many times the amount that the baseball clubs now receive for advertising sponsorship."

Fellows added that "every survey and poll that I have seen shows that an overwhelming majority of the people opposes the use of free channels for toll purposes." But as every ad man knows, survey results may rest on how questions are worded; what questions are asked, and the fact that, other things equal, people are inclined to vote for the known and against the unknown. Also, at this stage, the Subscription forces have far fewer researchers and press agents at their command.

W. Theodore Pierson, for Zenith, told the House committee that his company intends to apply for three test stations on the uhf band. Zenith, he said, will not go into wired Subscription TV. But Paul Porter announced that International Telemeter will have wired closed-circuit pay TV this year in some 50 cities. Solomon Sagall of Teleglobe Pay-TV System, a new entry, proposes an International Television University, by wireless broadcast.

Meanwhile, producers and performers, among others, are beginning to get excited over the opportunities, artistic and financial, in Subscription TV. In an interview with *Variety*, David Susskind of Talent Associates (who produces primarily for Batten, Barton, Durstine & Osborn ad agency) believed that this new system would bring "a wonderful competition from which everybody benefits." The Subscription TV forces would "advertise their product more extensively." This "foreknowledge would give pay TV audiences a choice."

If only for competitive reasons, Subscription TV will have to prove its value to every family which buys it. However, one may hope for more competence and discrimination from, say, a Sol Hurok (now with Skiatron) or a Dave Susskind, or perhaps even a Sylvester M. (Pat) Weaver, ex-president of NBC, than from the makers of soap, cereal or cigarettes, who must also make sales at your expense. And we might enjoy Subscription offerings without benefit of compound sponsors; without singing commercials or phoney medicos and charts of the larger colon. There would be no "pause for station identification," in which three advertisers manage to get in some fast huckstering. Let us hope, too, that we'd then be free from subliminal persuasion.

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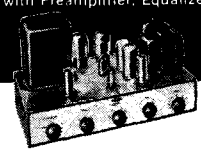

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SR-2

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Ringer

Continued from page 44

"Baroque" in sound than the editors would have us believe. Among other characteristics they retain much of the mixture sound typical of the late Renaissance. Occasionally this produces the "strange effect," noted by Edward Tatnall Canby in these pages several years ago, of a "quint" stop overshadowing its own fundamental. According to the Dutch expert M. A. Vente, the Cappel organ was probably built by Dirich Hoyer in 1567 and "somewhat altered" in 1686 (not 1695) by Arp Schnitger. Admittedly, though, this organ, which owes at least part of its remarkable quality to its tuning in the old choir pitch (half a tone sharp), reminds one of the unquestionably genuine Schnitger organ in the Charlottenburg Schlosskappelle, destroyed during the last war but still to be heard, thanks to the late Fritz Heitmann's old Telefunken (Capitol) recordings.

In view of the Archive records' definite documentary value, the enthusiast, obliged to pay nearly six dollars a disc, might have been provided with Walcha's exact registrations. Similarly, he would seem entitled to correct musical terminology in English, together with translations of the German titles. References to the Bach Complete Works edition would have been equally helpful considering that Schmieder's Bach catalogue has failed so far to become commonplace in the American household. Finally, one hates to see the Bach-Walcha treasures so poorly protected by record sleeves that do not withstand more than occasional handling, no matter how careful. Such minor criticisms may appear purely extraneous. Unfortunately, by virtue of the very process of commercial recording and distribution, music in a way enters the commodity field, subjecting itself at the same time to contingent material considerations.

In conclusion, to avoid any possible misunderstanding, let it be stated unequivocally that the Bach-Walcha Archives belong in nearly every respect to the very best available on records today. Certainly in the field of recorded organ music Walcha's achievement has remained unequalled so far. Reflecting German thoroughness at its most appealing, the series sounds nowhere Teutonic in the sense of heavy-handed pedantry. On the contrary, if ever, the great German master, always a champion of musical internationalism, speaks here with the rare voice of genius to a modern world desperately in need of his universal message.

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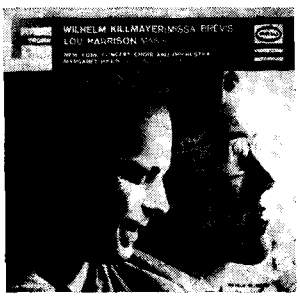
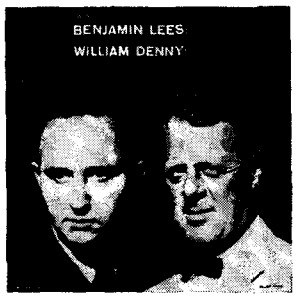


Wilhelm Killmayer: Missa Brevis for mixed chorus a cappella. Lou Harrison: Mass for mixed chorus, trumpet, harp and strings. New York Concert Choir and Orch., Margaret Hillis, Director. (LC 3307)



Benjamin Lees: String Quartet No. 1. William Denny: String Quartet No. 2. Juilliard String Quartet. (LC 3325)

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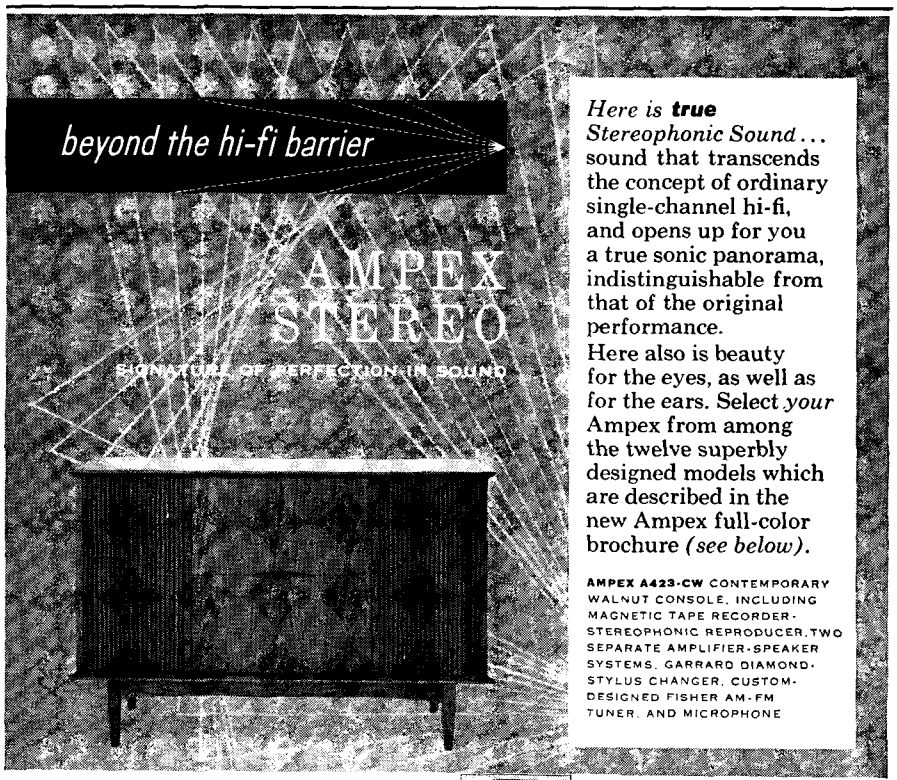

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LETTERS TO THE RECORDINGS EDITOR

HOW CAN THEY TELL?

AFTER READING "Barber, Menotti, and 'Vanessa'" (*SR* Jan. 25) I was reminded of an *SR* article of several months ago concerning the "catty" school of writing. Example: ". . . Erika assures us (and her grandmother) that the child will not be born. Thank God, he will not be born' (sex determination, apparently, flourished at an early time in this 'northern country') . . ." This seems a rather petty, filling-up-space sort of criticism, especially since "he" is correctly used to refer to male and/or female, when there is a doubt.

JACQUELINE ST. CLAIR,
Genetics Department,
University of Wisconsin.
Madison, Wis.

EDITOR'S NOTE: *Genetics aside, it is interesting to note that the allusion has been changed to "it shall not be born."*

ON THE HOBSON

WILDER HOBSON seems to forget that the word "Beat" is short for Beatific and that members of the "Beat Generation" experience a frantic hope and *joie de vivre*. At least, that is what Jack Kerouac says and he is the inventor of the "Beat Generation." Mr. Hobson should play it cool and get *on the road*.

PETER J. BOYLE.
Chicago, Ill.

LIFE AFFIRMATION

HOORAH—Wilder Hobson explodes the myth of the "Beat Generation" and jazz writers! The creative process is a chaotic one, but not more so than life itself. Thank God, there are still some of us who believe in life as affirmation.

SANDRA JOY ENGLANDER.
San Francisco, Cal.

MEMO FROM DECCA

HERE IS A little reminder concerning the price of our "Fidelio" set which was erroneously listed by *SR* at $15.98. The suggested list price for this set DXH 147 is $9.98.

ERNA LYNN KATZ,
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MUZIO'S DEBUT

FOR MANY YEARS—in fact, since I first heard her when she was a regular member of the Chicago Opera—I have been interested in Muzio's life and career, and I have tried to find out all I could about her early days. Mr. Jahant (*SR* Jan. 25) has discovered many facts that were unknown to me, but I can pass on an authoritative account of her début, which took place in Arezzo in "Manon" (Jan-

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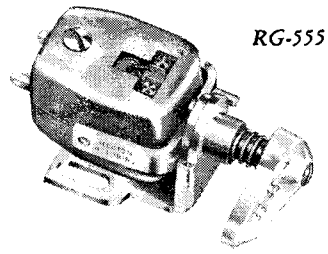

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uary 1910), nine weeks before the Messina performance as Gilda. It was not an easy début, for another singer (Dina Borello) had a vociferous following which did its best to cause Muzio's failure in a rôle which Borello might otherwise have sung. The weekly *L'Appennino* carried an account of this tumultuous evening and added a prophecy that Muzio would soon receive clamorous recognition. This forecast was in part, at least, fulfilled by the time she appeared in a "gala" evening on February 6, again as Manon, during the course of which she received countless gifts and was obliged to sing at least two encores, the Jewel Song from "Faust" and a song by Tirindelli called "Amor, amor."

H. M. Barnes.

Paris, France.

PONSELLE ADMIRER

Let me thank you for *SR*'s influence in having the "Art of Rosa Ponselle" produced. It is good to know that memories of a few operas in New York and a concert in Washington need not be memories only. The duet with Pinza is so wonderful that it caused me to hope you might do something about a similar pair of records of his arias. It would be even better if his Mephisto (Gounod) were included.

Mrs. Clayton Bissell.

Signal Mountain, Tenn.

Editor's Note: *A Pinza disc has been added recently.*

RYSANEK ROLES

I read the recent review of Decca's new "Fidelio" with great interest, particularly your comment on Leonie Rysanek's lack of beauty of sound. Those of us who were fortunate enough to hear her sing in "Aida," "Masked Ball," "Turandot," and "Macbeth," as well as in "Ariadne auf Naxos," "Flying Dutchman," and "Die Walküre" in San Francisco, have no doubt as to the amazing beauty of her voice. One learns to expect her performances to be faultless vocally and magnificent dramatically.

I have heard no evidence on records that a finer Aida has ever been sung than that by Miss Rysanek. Surely a recording company such as Decca could profit by presenting her in "Aida," "Otello," and "Masked Ball," among others. Her interpretation of Amelia in the latter equals Callas's dramatically and far outshines it vocally.

Isabelle Tavares.

El Cerrito, Cal.

Editor's Note: *The lady's services now belong to RCA.*

BIOGRAPHY OF BLUES

Concerning occasional comments in your columns upon the "St. Louis Blues," some of your readers may be interested to learn that fragments of this favorite, both of music and words, were familiar in the cotton country some years before World War I. The summer workday then for field hands was about twelve hours, and on both the tobacco and cotton plantations in my area the quitting time was never by the clock but according to the moment the sun finally disappeared below the western horizon. There was little singing during the broiling midday. But as sunset approached the Negroes, especially when working in large gangs, would start their trailing notes, half joyous, half mournful. A favorite leading theme was ". . . see that lov—in' sun go down."

Bear in mind that the primitive Negro field hands thought of the sun as the means of signalling quitting time in summer as well as a source of friendly warmth in winter; the word *loving* is, therefore, far more in character than *evening*. And in the South of a half-century ago I never heard any other in the song that later became known as the "St. Louis Blues."

Ralph Townsend.

Washington, D. C.

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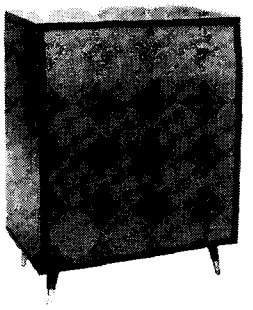

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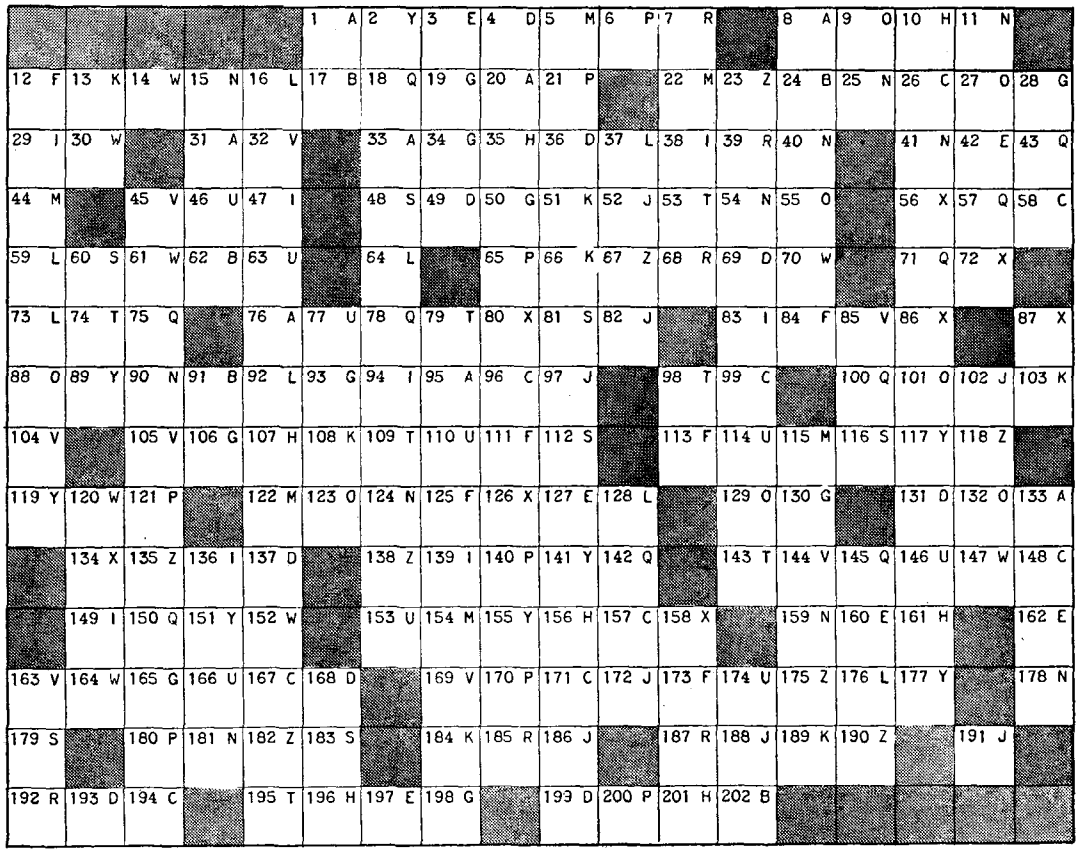
By Doris Nash Wortman

DEFINITIONS	WORDS
A. Cockneydom, by association (2 wds.).	1 95 8 31 133 20 76 33
B. Operatic soprano, contemporary, given name Frances.	202 17 24 91 62
C. Put more sugar into.	171 26 148 194 157 167 58 99 96
D. To make a vainglorious show (less common word).	69 168 4 49 36 137 199 131 193
E. City where Henry IV pronounced his benevolent edict, 1598.	160 42 127 3 197 162
F. Irregular lens of granular texture, usually streaked, produced by shearing and pressure during metamorphism.	12 125 173 113 111 84
G. Giving evidence.	165 19 28 106 93 198 50 130 34
H. Beloved of Aïda.	10 201 161 35 107 196 156
I. Nourished on the commonest grain used for human food, next to rice (comp.).	149 139 29 136 94 83 38 47
J. Rectify (a text) by removing errors, making corrections of all kinds.	172 186 97 188 82 191 102 52
K. Any device which can purify a liquid by permitting it to seep through.	189 103 108 51 184 66 13
L. Nitrous oxide as a "gas."	37 64 16 92 73 59 176 128
M. Moslems who populate the Laccadive Islands.	44 154 22 5 115 122

DEFINITIONS	WORDS
N. Greedy.	159 41 15 54 181 40 90 178 124 25 11
O. *In Norse mythology, source of Word Y.*	27 88 101 55 132 9 129 123
P. With malicious intent.	200 140 170 180 6 121 65 21
Q. Specifying the deck watch in port in which officer of the deck is relieved at end of each watch (comp.).	*71 142 145 43 78 18 75 57 100 150*
R. Harden permanently.	187 68 7 185 192 39
S. Mapped out.	48 183 179 116 60 81 112
T. Disreputable.	79 74 53 195 109 143 98
U. The tail of an aircraft.	114 174 153 77 46 110 146 166 63
V. Soapy.	169 163 144 85 104 45 105 32
W. In the state known as "all of a doodah"; jittery.	61 120 70 14 147 164 152 30
X. A jaw.	86 56 80 158 126 134 87 72
Y. Icy, poisonous streams flowing from Word O to Ginnungagap ("Chaos" to you and me).	117 141 155 89 119 177 2 151
Z. Soporifically.	118 23 135 138 67 175 182 190

DIRECTIONS

To solve this puzzle you must guess twenty-odd WORDS, the definitions of which are given in the column headed DEFINITIONS. Alongside each definition, there is a row of dashes—one for each letter in the required word. When you have guessed a word, write it on the dashes, and also write each letter in the correspondingly numbered square of the puzzle diagram. . . . When the squares are all filled in, you will find that you have completed a quotation from some published work. If read up and down, the letters in the diagram have no meaning. . . . Black squares indicate ends of words; if there is no black square at the right side of the diagram, the word carries over to the next line . . . When all the WORDS are filled in, their initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Of great help to the solver are this acrostic feature and the relative shapes of words in the diagram as they develop. Authority for spellings and definitions is Webster's New International Dictionary, Second Edition.



Solution of last week's Double-Crostic will be found on page 11 of this issue.

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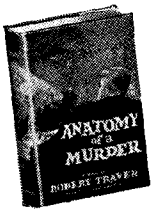

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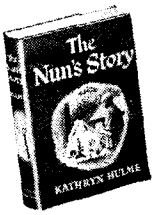

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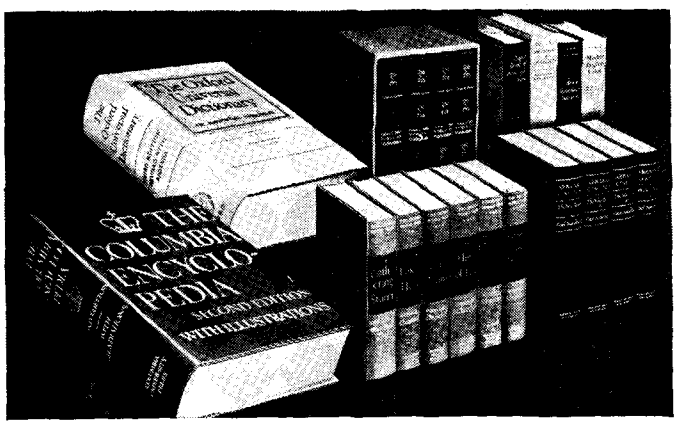

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